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# AMERICAN ARTIST

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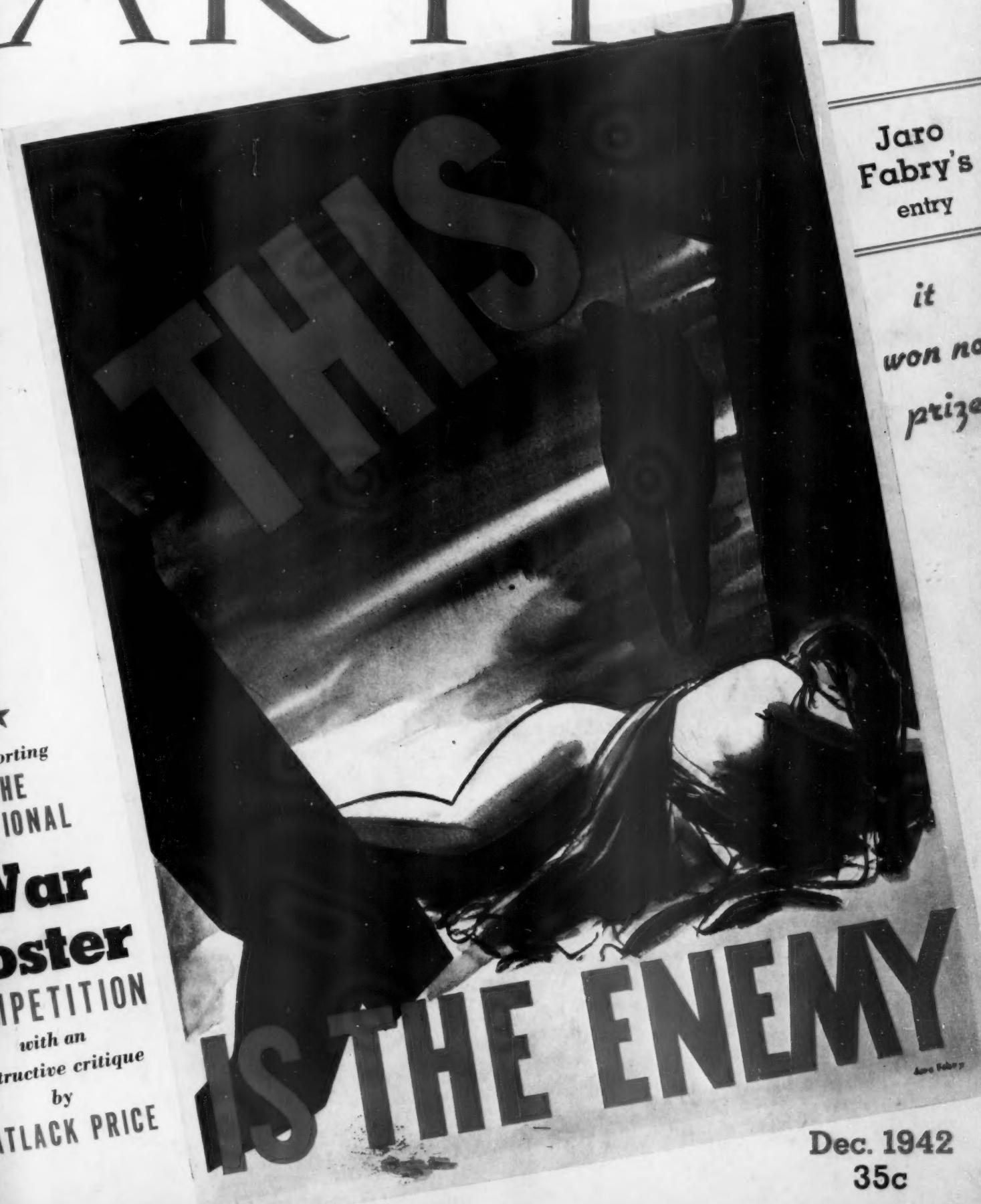
Jaro  
Fabry's  
entry

it

won no  
prize

★  
Reporting  
THE  
NATIONAL

War  
Poster  
COMPETITION  
with an  
instructive critique  
by  
MATLACK PRICE



Dec. 1942  
35c

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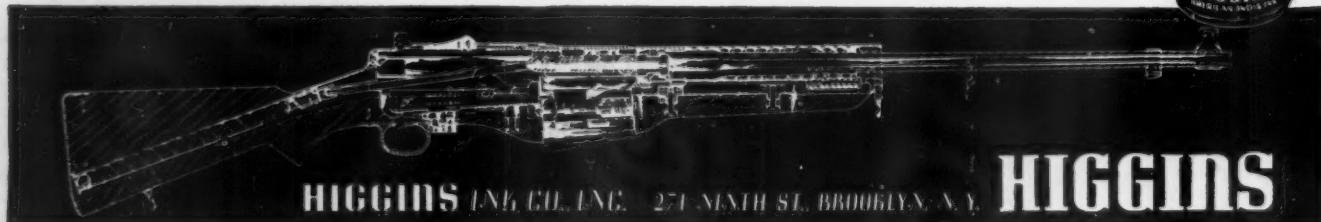
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**DECEMBER**

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Ernest W. Watson — EDITORS — Arthur L. Guptill  
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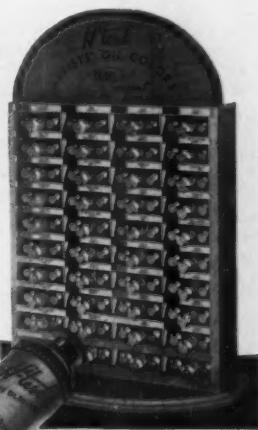
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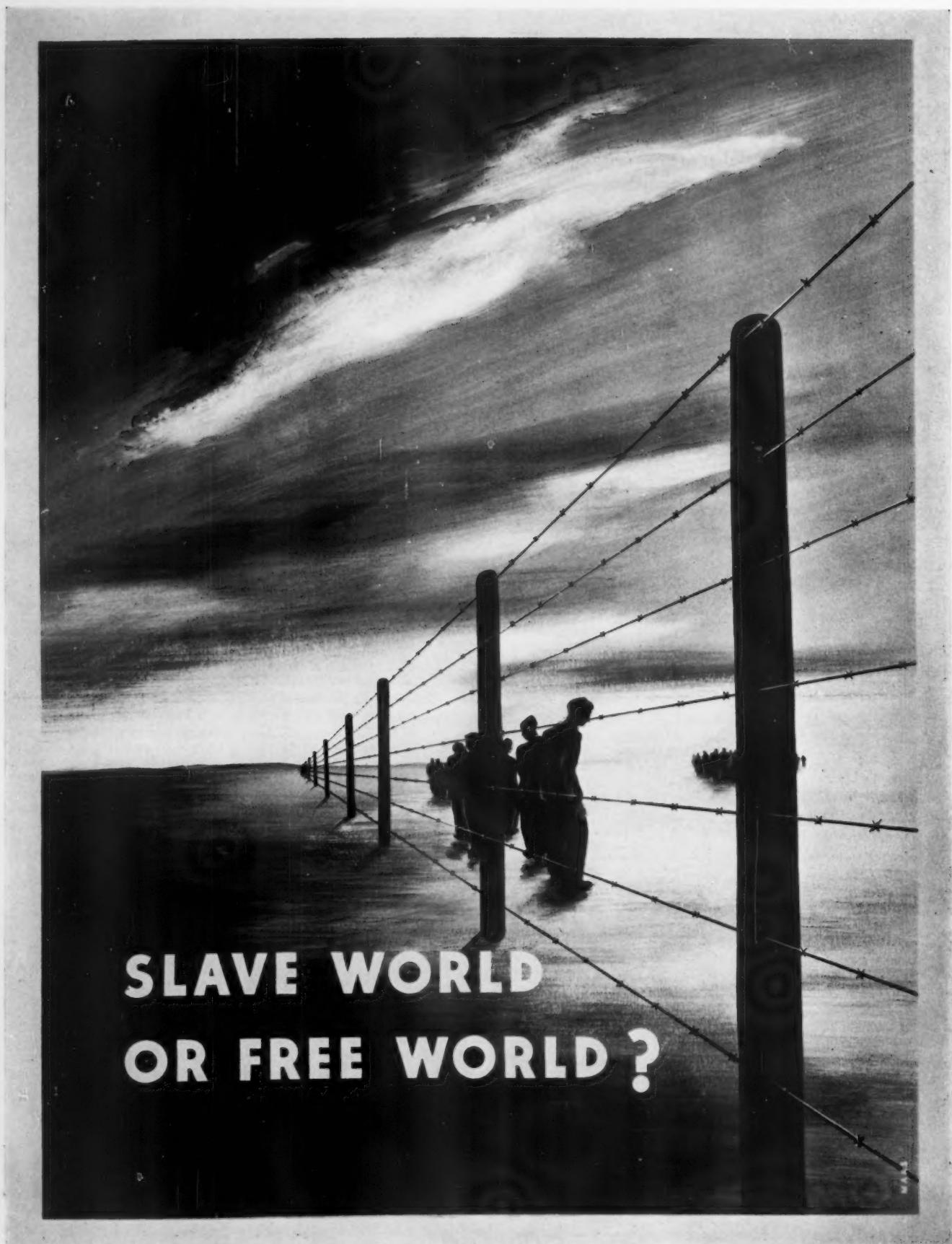
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*This poster by GEORGE MAAS, 48 Horatio St., New York, won the award for Theme E in the  
NATIONAL WAR POSTER COMPETITION*

# 2224 War Posters

## A Review of the National War Poster Competition

MATLACK PRICE

AMERICAN ARTIST'S ART-IN-WAR EDITOR

A great harvest of posters was brought in by the National War Poster Competition now showing at the Museum of Modern Art: a competition of outstanding importance in the Art-in-War effort. And now it is our interesting duty to review the results and to make a few comments outside the immediate area represented by the awards. Among other interesting aspects of this competition, by the way, is a marked absence of well-known names. Evidently the competition stimulated and brought out a host of very promising new people. Recalling the output of the first World War, only a few new names came to light, and there were a great many posters by the most prominent artists, some of which posters were good and some not at all—as posters.

The program of the Artists for Victory competition was an excellent one, both comprehensive and well-prepared. Its advice and suggestions to competitors was sound, helpful and clearly presented. Certainly this competition did not suffer from the initial misfortune of the carelessly written or ambiguous type of program which has betrayed so many competitors in other competitions.

For the benefit of readers who may not have had the opportunity of reading the program, and because any poster competition needs to be evaluated in terms of its program, a few salient points are here given in digest form. In the preamble: "The contest should prove that the visual message is still the most potent medium for reaching the public. It should demonstrate that the overwhelming art resources in this country can be applied usefully to winning the war." An interesting item of general information: "Artists for Victory . . . is attempting to serve here as a clearing house for all artists throughout the country who are desirous of contributing to the war effort." Endorsement of the

competition was given by the Office of War Information, the Office of Civilian Defense, the Treasury Department and the War Production Board. Prizes: Nine \$300 prizes were awarded in the form of three \$100 Series E War Bonds for each winning poster on the eight themes: (two for theme H). A distinguished jury was appointed, explicit eligibility rules outlined, anonymity of competitors was maintained.

The first four themes were sponsored by and prizes for them awarded by R. Hoe & Company, who also guarantees their reproduction. The other four themes were sponsored by the Council for Democracy, with prize donors to be announced. The additional prize for Theme H was given by The International Business Machines Corporation. Reproduction and use of other designs submitted are encouraged and may be carried out by the Government or private industry by arrangement with Artists for Victory.

In order to make effective comparisons or evaluations of the prize winners, or other posters in this competition, it is particularly important to know and to keep in mind the eight stipulated themes:

Theme A—Production

Theme B—War Bonds

Theme C—The Nature of the Enemy

Theme D—Loose Talk

Theme E—Slave World—or Free World?

Theme F—The People are on the March

Theme G—"Deliver us from Evil"

Theme H—Sacrifice

On Theme A, five specific slogans were given; on Theme D, six specific slogans were given; on Theme H, four specific slogans were given. In the program presentation, the purpose of each poster was clearly stated, and helpful advice given under the head: "Think in these terms." The advice was,

and is, excellent and well-stated, and, in view of the number of war posters already produced with no apparent content of objective thinking, the inclusion of this feature should not have been ill-received by anyone.

Actually this feature of the program has been both criticized and commended. Those who feel that this may have arbitrarily channeled the artists' thinking contend that these prescribed themes tended to regiment the artists' performance in a way incompatible with creative art. Perhaps. It should be remembered, however, that up to a certain point, reasonable restriction should work to the artists' advantage. So many poster "ideas" are vague, inept, ambiguous or entirely fail to make sense, that artists who were not keenly idea-minded were saved from the pitfall of losing out because of an unacceptable idea. We may well feel that artists who are not idea-minded shouldn't attempt to design posters at all, yet the list of acceptable ideas, or themes, insured in advance a maximum number of usable posters. The contention might be that, although the list of themes and ideas-slogans was both varied and comprehensive in range, a stray genius might have thought up one that would be better than any of them. Provision for such a possibility, however remote, could have been made by adding a separate classification, with an award for the best poster *outside* the eight suggested. Who knows what it might not have brought in? Be all of which as it may—I feel that the eight themes and all the coaching on the gentle art of thinking would not need to harm or stultify the true master mind, and certainly would be of the utmost help to many minds not precisely in the master class.

Within the range of possibilities comprised by the listed topics the competitors had, it is obvious, plenty of room for their abilities. This brings us to the very impor-

All Photographs  
Courtesy Museum of Modern Art



## SACRIFICE

THE PRIVILEGE OF FREE MEN

N. Schattenstein, 58 West 57th St., New York  
THEME H



Carl Kochler & Victor Ancona,  
2 West 46th St., N. Y.  
THEME F



Seymour Fogel, 115 B St., S.E., Washington  
THEME G

## 8 PRIZWI in the NATIONAL WAR SPONSORED BY ARTISTS FOR VICTORY, THE COUNCIL FOR Honorable mention award



E. B. Greenshaw, 1711 Exchange Bldg., Memphis  
THEME B



Henry Koerner, 1609 Ocean Ave., Brooklyn  
THEME D

## IWINNERS APOSTER COMPETITION

UNIOR DEMOCRACY AND THE MUSEUM OF MODERN ART  
awards listed on page 32

The prize-winning poster for Theme E  
by GEORGE MAAS  
is reproduced on page 4



**This is the Enemy**

Carl Koehler and Victor Ancona  
2 West 46th St., New York  
THEME C



Henry Koerner, 1609 Ocean Ave., Brooklyn  
THEME H



Dick Bates, 835 Agatite Ave., Chicago  
THEME A



Virginia Legakes



Joyce Wilson



David K. Rubins

tant question of the jurors' judgments as to which artists had most effectively interpreted the themes—in other words, the awards.

It is possible, of course, to assume a detached attitude in which we say "Awards don't matter—it was a fine competition, it brought in an impressive number of fine posters . . . who cares about awards anyway?" Actually, the competing artists care a great deal about awards, both specifically and abstractly—and so should we, that is, everyone who is at all interested in poster competitions. Artists entering future competitions try to learn from other awards what may be the secret, (if it is a secret) of designing prize-winners. Certainly many artists try to guess in what conceivable way an award-winning poster was judged better than the ones they submitted—and if we discount the mere carping of immature and irrational disappointment, many artists have been justified in wondering.

Having served on a good many poster juries myself, I know very well how judgments are reached, and I have often wished that there might be some better way of doing it. Seldom indeed are the jurors unanimous—though theoretically the poster best in any competition ought to be so *obviously* "best" that it would be chosen by immediate and unanimous acclaim. Instead of this, a conscientious jury will argue, then bicker, then practically quarrel about each poster that is being considered for an award. Hardly any two jurors will wholly agree about any one poster—and the final decision is all too often a compromise choice. I do not say that this was the case in this

competition. Perhaps things have changed mightily since the first World War, when we had some big poster competitions too.

Between the lines of the above paragraph, competitors who did not achieve awards, or even an honorable mention, may read the reason, and, I hope, some measure of consolation, however small.

In a competition involving over two thousand posters, a large number of which are by able and intelligent artists, with a few actually brilliant ones among them; it stands to reason that some of the honorable mentions may be better (seen by other judges) than some of the prize winners—or at least as good. Nay, further than that, some which may not have been accorded an honorable mention might be thought better than any of the chosen.

By what touchstone of poster merit should the judgment be made? Many things should be considered—so many that the reader must be referred to a pair of definitive articles on poster principles published in *AMERICAN ARTIST* in April and May of this year. There would not be room in the present critique for such a treatise.

Briefly, very briefly—I would isolate three major angles on which to base critical appraisal of a poster. We should first dismiss technic, mannerisms, tricky stunts as being irrelevant to true poster merit. There may be a smashing fine poster in the technic of the camera and a very poor one drawn and painted—or vice versa. Technic may enhance a poster but cannot, alone, make it. (Speaking of the camera—there were so many excellent photographic posters in this

competition that I want to do a special article on them next month.)

Here are the three major angles:

1 *The General Psychology* should convey, for this most terrible and fateful of all wars of history, a thrusting sense of immediacy, of urgency, of life-and-death intensity.

2 *The Specific Idea* should be projected, dramatized, given a quality that will first shock, then haunt us through its forcefulness of personal impact. It is you and I who must be moved by it—not some one else. The idea should be simple, clear, unmistakable in both its visual image and in the utmost terrifying implications of its message.

3 *The Graphic Presentation* should have largeness and singleness of effect. Idea and visual image must be fused with irresistible unity. It must interrupt and disturb our mass of trivial and irrelevant daily thoughts by its largeness of effect, and, by its singleness of effect, must so drive its message through that complacent shell of indifference that everyone who sees it will get its message—and remember it. Rather than fail to establish the importance of this, I am tempted to run the risk of over-dramatizing it—if that were possible. Suppose we were to conceive of a poster so highly keyed psychologically and ideologically, so powerfully presented that it would drive directly into the safely protected center of the mind and *explode* there. How many posters of this war even dent the outer layers of attention or consciousness?



George Picken



Meyer Wolfe



Louis Tytell

But let us look at the awards—and by normal standards they are practically all good posters. But this not a normal war, and posters that are, realistically, to help fight it, need to be more than good. Two of the nine "firsts" show what the war is about.

In the order of the eight specified Themes:

"*Victory Starts Here*": (A, Production) I regret having to begin—because it happens to be Theme A—with the weakest poster of the lot. Because of its inherent lack of "lift", action or human interest, any still life is, at best, risky material for any poster, and a time-clock, of all things, is not a still-life subject to get excited about, or to inspire men to work longer hours. It might be said that this poster, from its idea, defeated itself even before it was drawn. It just couldn't be a good poster—much as we need at least one that would make strikes a crime and short hours a disgrace.

"*Buy More War Bonds*" (Theme B) Here is a poster which, in some peculiar way, achieves a strange quality of positional and visual ambiguity. Is the forceful wallop coming from the hated swastika? We instinctively expect the blow to be delivered at it. Our first flash-impression is not an impression at all but a question: "Wait a minute—where are we? And whose fist is that?"

"*This is the Enemy*" (Theme C: The Nature of the Enemy) Technically, in its largeness and singleness of effect, this is one of the best posters of the lot. It is only unfortunate that it hasn't more substance. This Nazi, bad as he is, is

little more than a clever Hollywood caricature. He is too much our old friend Eric von Stroheim—we can't believe he is real—surely he is only made up to look that cynical, and the neat little vista in the monocle, like the whole thing, is too neat. If it were a poster for a movie it would be grand—but this war isn't a movie. (No question about the technic of this poster being tops.)

"*Someone Talked*" (Theme D: Loose Talk) A clever poster, but one which, for that very reason, tends to defeat itself. The average person thinks that the pointing hand made out of newspaper is ingenious and tricky, but no tragic or gruesome consequence of loose talk is brought home. This poster might well be compared with a very realistic, illustrational one by D. G. Summers (not reproduced here) which does bring home the consequence of loose talk.

Because of the dramatic importance of climax I ask the reader's indulgence if I hold comment on the poster awarded first prize on Theme E for the conclusion, going on now to:

"*People on the March*" (Theme F) Much may be said for this poster aside from the negative. Ideologically it gives a good thought of unity, of collectivity, of the theme that this is everybody's war, and graphically it has a certain swing and forward motion which give good psychological reactions. Negatively it has the defect of impersonality which no allegorical poster can quite escape. These are hands holding symbolic implements—they aren't people, and still less are they you and I. And

it is you and me, (not someone else) that a poster for this war must command.

"*Deliver us from Evil*" (Theme G) This is one of the two posters among the awards that is shocking enough to convey some idea of what the war is about. Most people do not like to look at a poster like this—but never mind: they aren't supposed to like it. We aren't going to win this war on a basis of what we like to look at. And contemplation of this poster is better than looking at the actuality, as people in many parts of Europe, and in China, have had to do. And if it could help, even by a few enlistments, a few more bonds, a lot more sacrifice, to prevent the actuality from happening here—it is a good poster. There are, of course, plenty of ostrich-minded people who are immune to such a poster ("it can't happen here") or who immunize themselves by assuming a self-protective attitude of being shocked. ("They really oughtn't to show things like that—it's too horrible!") Nonsense. Anybody who deals with this war in terms of timid thinking doesn't know what "horrible" is. Let us hope that their timidity doesn't bring them—and all of us—face to face with the reality.

I think I would designate as the most beautiful poster in the entire exhibit the bayonetted dove of peace by Virginia Legakes—and as dramatic a poster as symbolism may hope to achieve.

"*Sacrifice*" (Theme H) To criticize this poster adversely automatically marks the critic as cynical, or in the position so ably established by Walter Pach in his



Charles Clement

discussion of the famous "Country Doctor" picture. To say that it is sentimental, and even obviously sentimental is not to condemn it. Sentiment is not to be discounted, and all people of imagination (who may so far have made no sacrifices at all) should be humanly moved by it. It is not a fighting poster, and the very sentiment which is its chief merit makes it a too gentle weapon in a war in which the Nazis would just as readily murder the wife and child as they would shoot the soldier in battle. In technic, moreover, it is too illustrational—yet, general conception of posters being what it is, I would bet a War Bond that this "Sacrifice" would win a people's vote as the best of all the first awards.

"Go Without" (the second Theme H first award) It is very doubtful if this close-up of a tightened belt will accomplish what it should. It illustrates a figure of speech; and even if it were to succeed in illustrating the unquestionably worthy act of going without food, (while the Government urges us to keep well and strong) it is an unfortunate psychological phenomenon in all such presentations that the very people who should be reached by this specific idea are the very ones who are impervious to it. Going without always means, to them, the other fellow going without. If you don't believe it, look at the people in pleasure cars, and at anyone you know who hoards. They aren't going to go without anything until it is taken away from them, and certainly not because they saw a poster of a belt being tightened. It isn't their belt—they'll see to that.

This brings us to the first award for Theme E: "Slave World or

*Free World*". Here is a graphic presentation of what the war is really about, in all its starkness, all its bleak implication of the inhuman destruction of all that makes life worth living, of all that civilization stands for. This poster, of all the awards, seems to me to be the only one that would haunt the mind or make anyone seriously uncomfortable. And — as I have said before — I would rather be made uncomfortable by a poster than by the knock of the Gestapo on my front door. And I can only pray for more posters so objectively designed as to make a great many people *very* uncomfortable. Without even a photograph of this poster before me I can see it very distinctly as I write, and both the visual and the mental recollection of it make me distinctly uncomfortable. This is as it should be—as it must be in the posters yet to be made, if they are to play any really significant part in this war.

I cannot honestly feel, and so feel in duty bound to say, that the others (excepting "Deliver us from Evil"), granting every actual merit they have, are such as to achieve a real and significant impact on the public consciousness, or be long remembered. They do not bring the war home in terms of realization in such a way as to make us frightened, resolute, fighting mad, or even seriously shocked—and they should.

When you go to see the exhibition, look among all the other posters for those that *do something* to you. Never mind the clever trick stuff, no matter how clever it is, like the blitzed building which is ingeniously made to half-conceal a caricature of der fuehrer's face, like a puzzle picture. No such devices are what the high duty of poster possibilities demands in this war.

If I were going to the exhibition with you I would like to point out to you a few posters which I think are good; and I shall list them here, in their theme categories, so that if you were to take this copy of the AMERICAN ARTIST with you, the list could do the pointing.

In proportion to their number, the photographic posters are excellent—and I think I know why. I shall try to analyze the reason in a special article next month. I have memorandum notes on twenty-one, of which a number may be illustrated. Nearly all of them are well worth particular attention.

Of the others, certainly the Honorable Mention (in Theme A)



Harold C. Hoffman

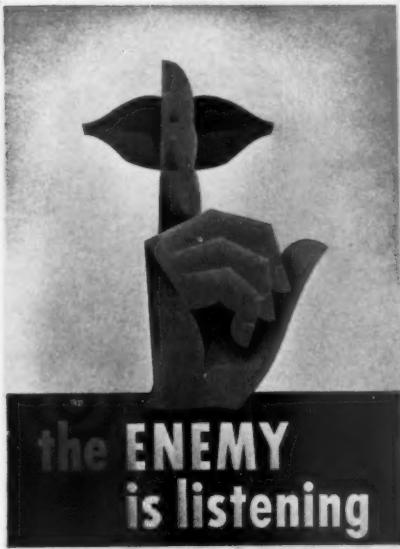
to Binder, was awarded to a brilliant piece of work. As might be expected, both design and execution are superb. Admire it on that level, but ask yourself if you can count on it to stop one strike—and Theme A is "Production."

I find no memoranda on Theme B, but seven on Theme C, which is "The Nature of the Enemy." Joyce Wilson's Nazi machine gunner (not unlike some World War I posters) is an excellent one of its type. Closest of all to the theme is Juan Oliver's Gibbet, and a double hanging by Meyer Wolfe. This is the kind of sadistic murder we are supposed to be fighting to end forever, and which we cannot safely afford to ignore or forget.

I could not but feel that the best in this group, and, in many important ways the finest and most distinguished poster in the entire competition is Jaro Fabry's "This is the Enemy." I feel it is entirely appropriate to highlight it by reproduction on our cover.

There is a good showing of striking posters in Theme D, "Loose Talk." Reference was made earlier to the fine illustrational poster of the drowned sailor, by D. G. Summers. I am sure you will not overlook the poster with the tombstones in the gaping mouth of a gigantic skull, with a sailor's hat floating in the foreground—dramatic and excellently done. Several other artists also picked up the program's suggestion of a floating sailor hat. And certainly the drowned sailor under the sea is arresting and effectively macabre.

In this same group is one of the few humorous entries, and it is worth attention: two men talking at the far end of a bar, "Someone



Petrucelli

is Listening", and Hitler's face on a large brass cuspitor in the foreground.

With the slogan "Join the Silence" squad, there is a striking poster showing nothing but a pin being dropped. As I looked at it, admiring its admirable execution, I thought all I have always thought about posters that strive too hard to be *different*. In their achievement of immediately attractive cleverness, they lose sight of the direct thrust and of the actual purpose demanded.

Four artists interpreted the Loose Talk theme with gigantic, almost surrealistic lips. One (Petrucelli) is beautifully done but too stylized; two others seem better, and the one by Seymour Robins definitely good.

I find no memoranda on Theme E in painted posters, but a listing of four in the photographic lot, to be illustrated and discussed next month. I seem to remember a good many shackled hands, which are, of course, correctly symbolic, but which also tend to be a bit obvious, and thus lacking in the effectiveness they should have.

No memoranda at all on Theme F. ("The People are on the March"), though I remember one with a brave array of flags.

Theme G ("Deliver us from Evil") came through with some of the best. I have been trying to settle in my mind whether the exact application of this wording is accurately in line with its apparent implications in The Lord's Prayer—but aside from this, and taking it as it was obviously meant in the program, I think there is a clear reason why this Theme, like



Elliott Orr

Theme C (and perhaps Theme E) produced some of the best posters. I don't believe it was a coincidence.

The deliverance from evil (of the Nazis) and the nature of the enemy had only to be *illustrated directly* in order to make a poster which would be terrifying, revolting, in any case arresting and shocking. The other themes had to be *interpreted*, and when the message of a poster has to be an interpretation, and the artist starts dealing in symbols and allegories, he is dangerously likely to get off the beam. And whether he gets off it just a little or entirely, or even if he doesn't actually get off it at all, too many people who see the poster fail to "get" it. They don't go through the same steps of mental interpretation as performed by the artist, so the poster loses in instantaneous comprehension value. The hurried, preoccupied person, seeing it, does not stop to go through the special intellectual gambit necessary for comprehension.



Mildren Nugester

Many of the excellent posters on Themes C and G would be interchangeable, might belong to either group. Thus, in G, we have such fine posters as Elliott Orr's hanging figure in the ruins, the murdered mother and dazed child, by David K. Rubins, or the firing squad by Mildren Nugester. All three of these are illustrated—they are the kind of thing we need if enough people are to be made to feel this war as anything more than news in their daily papers.

In the posters on Theme H. "Sacrifice" there is a very fine drawing by Ann Schabehar ("Go without so they won't have to").

Probably I have talked quite long enough, now—or too long—and many readers may be thinking I am a carping critic. I hope that this may not be unanimous, and that the reader will believe me when I say that I take posters very seriously.

When a competition is as well organized and as well publicized as this, when private individuals put up substantial sums of money to activate it and when at least 44,480 man-hours (and woman-hours) have been put into it by artists—everyone, and especially the artists themselves—should rightly expect superlative results.

When I think over a big competition like this one I am more and more convinced that the creation of a really successful poster is probably one of the most exacting challenges any artist can accept. We cannot write an equation for anything as rare as sheer inspiration—and short of that I am very sure an artist needs to think, re-think and *think again* about his poster before he puts pencil to paper. He must submit it to

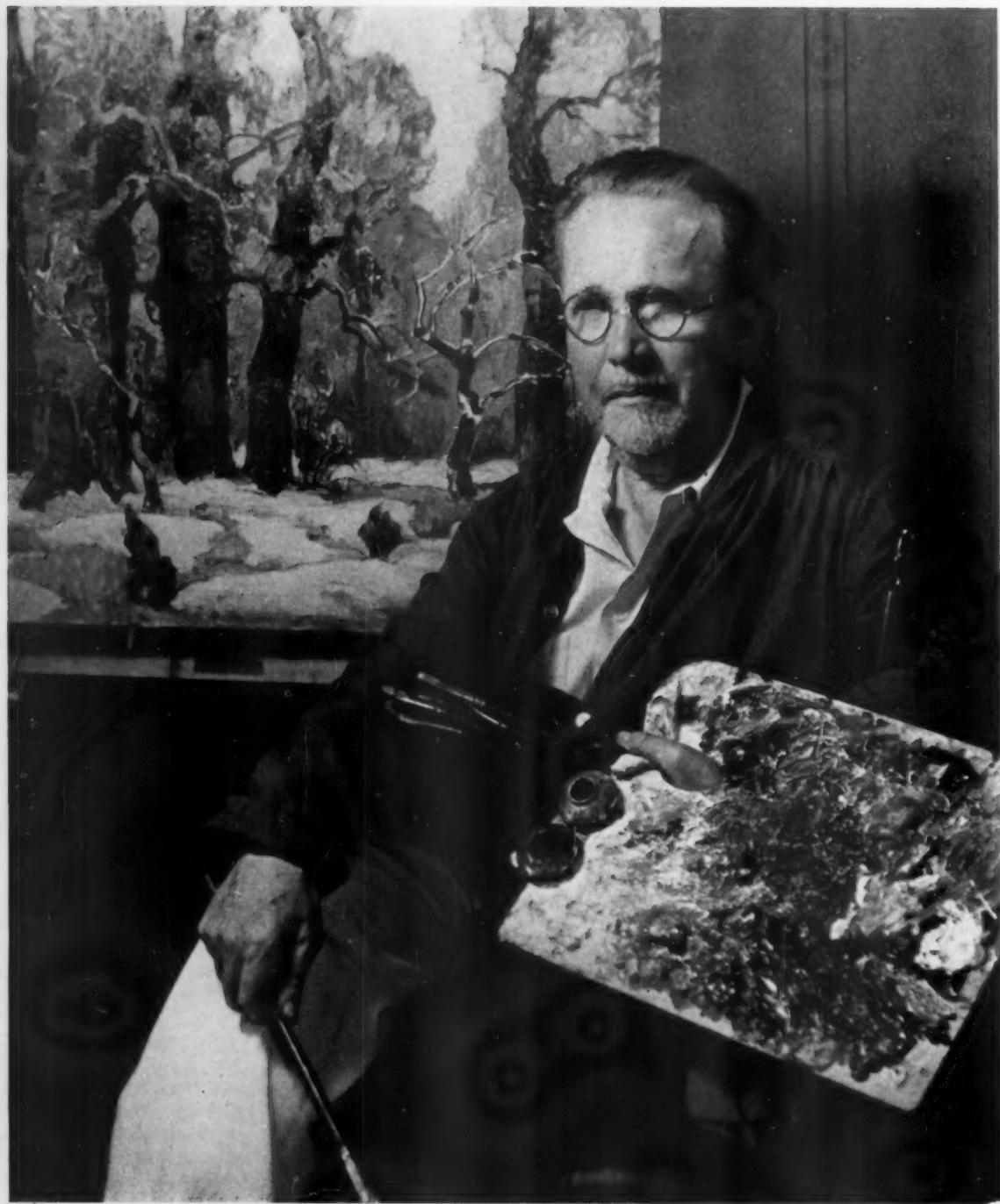
*Continued on page 40*

### Photographic Entries in this Competition

will be discussed in January by Matlack Price with reproductions of outstanding posters done in this medium.

### Lettering in Posters

is the subject of an instructive article by Mr. Price to appear in the February issue. Profusely illustrated and directly useful to designers.



Cushing-Gellatly Photo

JOHN F. CARLSON

# John F. Carlson

"I would rather be in the woods than any other place on earth," says John F. Carlson, "and I've spent a good part of my life painting trees. Naturally I've gotten pretty well acquainted with them. Excellent friends they are and, for me, the most fascinating 'sitters'. Trees are a lot like human beings; rooted men, possessing character, ambitions and idiosyncrasies. Those who know trees see all their whims; see their struggles too; struggles with wind and weather; struggles to adjust themselves to their society. For nature will not allow them to run amuck, heedless of their neighbors; their individual propensities must conform to the cosmic laws within their own democracy. Thus there is a certain rhythm in a wood; a flow between parts, a give and take that is rigidly observed.

"No one, it seems to me, can really paint trees without being extremely sensitive to their rhythm and all that is going on in the woods, without indeed having considerably more than a casual acquaintance with sylvan society."

It ought, of course, to surprise no one that John F. Carlson, famed painter of the forests, is an adopted member of that society. Former students who may chance to read this will recall how their master sought to introduce them into the fraternity of his beloved trees, taught them the etiquette of their companionship. Characteristic of his introduction are the following lines copied from a student's notebook:

"When starting out for a day of painting in the open, first get rid of that mild frenzy that is apt to take possession of the inexperienced. Pretend you are a disinterested party. Relax, gradually slither yourself into the environment you feel to be harmonious with your in'ards. Don't begin by boring into facts like a scientist. Loaf around, smoke your pipe, ruminative all by yourself. Give nature a chance to begin singing to you. Gradually a plan or idea will emerge. Analyze the *idea*, not nature.

"Then paint the *idea*. After this you are ready to check up on such constructive facts as you may need. But don't let facts disturb your *idea*; make them conform to it.

"Take a long time composing your canvas because the composition will either make or break the picture. As you work along, don't be afraid to make drastic changes as they suggest themselves. They will be suggested; compositional needs spring up because of the things you have already set down on your canvas. When you feel a composition needs to be changed, change it at once before the composition changes you.

"When a picture is 'coming along', many factors enter into its progress

which cause you continually to modify your original conception. While the motivating idea ought to be preserved, accidents develop which should be made use of. (Blessed is the man who knows how to take advantage of a *good accident*!) You will be forced to change your mind about many things. That is all right so long as you retain your dominant motive. A musician may rewrite many bars of a *largo* but he will never let his composition become a *scherzo*."

Again, "After you have decided upon the motive you wish to paint and have become thoroughly acquainted with it, turn your back to it and compose your picture in its entirety before permitting yourself another look. In that way you will be likely to conceive the picture as you feel it. The accidents of the scene will not interfere with that conception. Afterwards consult nature as much as you choose for facts of structure, color, textures, etc. This check-up will encourage you to fill every part of your canvas with interesting material."

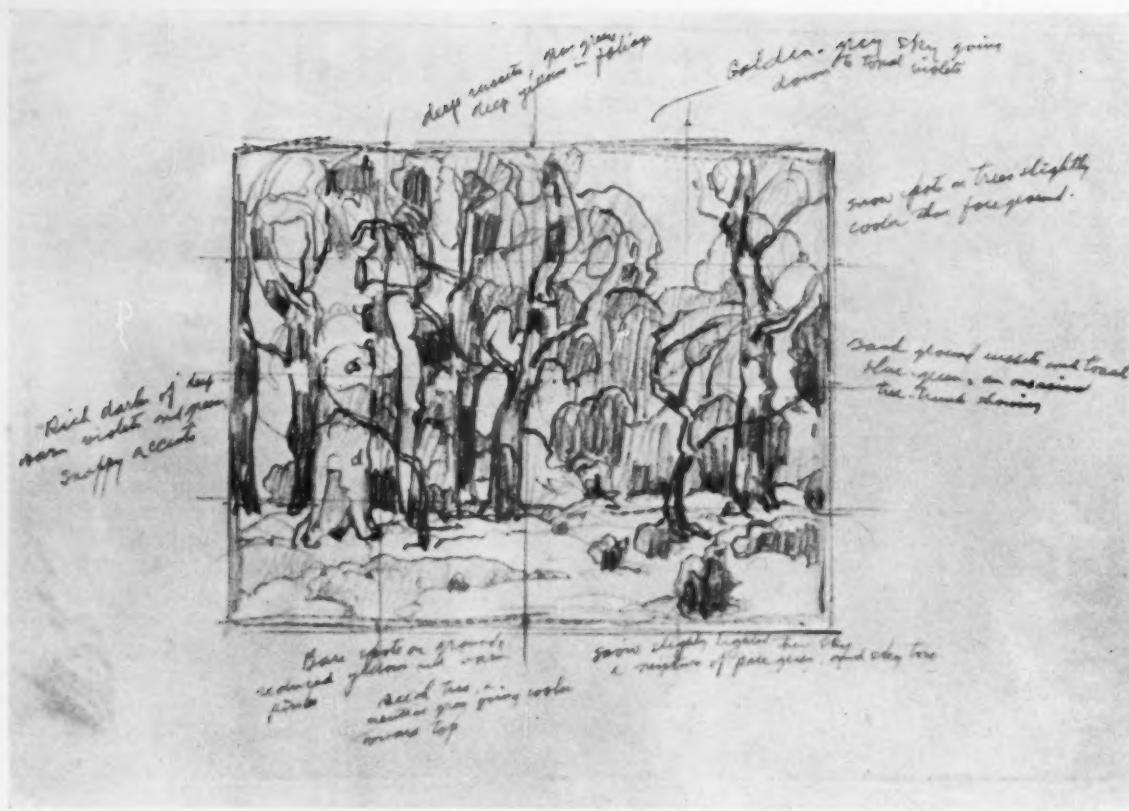
All of this gives pause to the thoughtless beginner who is inclined to rush about looking for a "picturesque subject," then confidently to sit down to paint without even feeling the need of an introduction to the bit of nature that he hopes will, when transferred to his canvas, convey something of nature's charms he himself has not taken the pains to experience.

"There is nothing very unusual in my method of procedure," says Carlson. "I never push myself into a decision as to what to paint. During the year, and especially in winter, I make numerous sketches outdoors—in Vermont, New Hampshire, and upper New York State. I do not make these trips to 'find pictures' but to freshen myself physically and mentally. I sketch both in oil and in pencil but never paint a large canvas outdoors.

"In these studies I strive mostly for the color relations of the large masses. Of course I try to compose as well as I can in the limited time but the real composition study for my pictures comes later. I draw as well as I am able but do not worry a great deal about that, for I can always go back with pad and pencil if more facts are needed. What I do worry about are the big forms or shapes, but even these can best be mulled over in the studio—and they require plenty of mulling!"

"Back in the studio the real creative work begins. The impressions gleaned from my study in the woods begin to crystallize. A picture finally springs into being, takes shape in my mind quite completely. I don't start to paint until I can see that picture with my mind's eye as clearly as though it were before me on the canvas. Thus it will be under-





*Before starting to paint, Carlson customarily makes a penciled composition, a transitional step between his mentally conceived picture and its consummation on the canvas*



*Following the pencil layout he begins to draw with his brush on canvas, using a mixture of neutral, warm violet-gray oil paint*

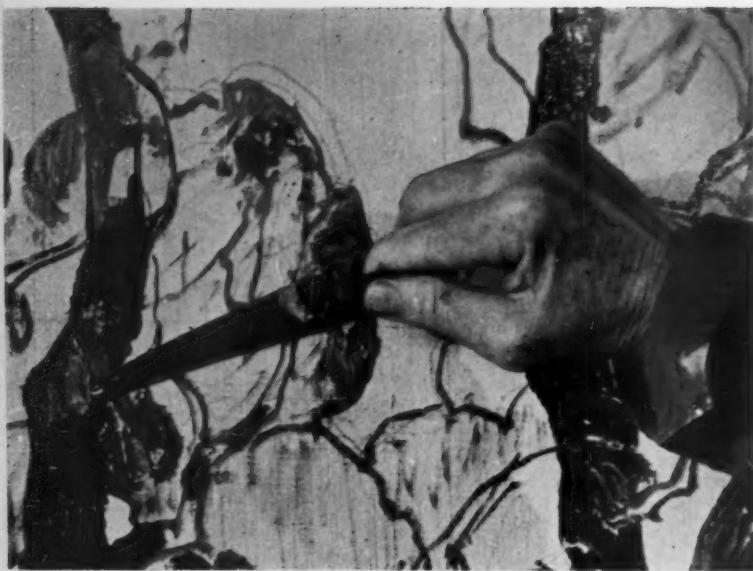
Photography by  
Cushing-Gellatly, Boston



The dark masses are first laid-in with pure, rich color applied with the palette knife and stiff bristle brushes

Intermediate and light tones follow, working up in value scale from the darks. The completed picture, "Winter Idyl" is on page 18





Carlson likes to apply his pigment with the palette knife

stood that the studio-painted canvas is in no sense an enlargement of an oil sketch painted outdoors. Sometimes, to be sure, such a sketch becomes the basis for a picture but only when a picture concept has built itself up around that sketch, developing into something quite beyond the content of the small study. The mere enlargement of a sketch results in areas of emptiness and a dull canvas. The larger the extent of the canvas the greater the art required to make the picture vital.

"Having thus created the picture mentally I begin work on the large canvas. I work deliberately, very slowly in these later years, especially over the organization of my composition. First there is the consideration of the shape of the canvas. Will the particular theme be best exploited in a longish, squarish or upright canvas?

"Usually I make a pencil layout on paper before beginning any work on the canvas. This is a useful transitional step between the mental conception and its realization on the canvas. It makes for more directness in attack when one picks up the brush to paint. I never draw on canvas with pencil, charcoal or crayon as I dislike any foreign substance on my painting surface.

"After this pencil layout I begin to draw on the canvas, brushing-in outlines of the big forms with a half-dark mixture of rather neutral, warm violet-gray.

"The next step is to smear in the masses, darks first. In this lay-in I paint the colors a trifle darker than they will finally be and make them more vibratory. The canvas, at this point, is set aside for a few days. I do not expect anything of this first painting except that the main compositional masses be correctly established.

"Bear in mind that I have previously determined upon the general color key or tone for the whole; I have decided whether it shall be dark or light, mellow, cool or cold; whether the forms shall lean toward the severe or the playful or a quiet, meandering mood.

"When I take up the canvas again I re-paint the masses but do not obliterate the underlying color. I modify the intensities as needed. I like to start a canvas with the palette knife and vigorous bristle brushes. These apply the paint in a 'fatter' way. For the final paintings I use Bright's sable brushes; invaluable for 'dragging' one color over another.

"I'm careful not to grind the colors together, as that would destroy the vibratory luminosity which results

from juxtaposition of pure hues. On the other hand I never leave hunks of paint to stick out in order to make my technic appear 'bold.' I create texture where I need it; not all over.

"Once the big color relations have been established I try to bind these together in the 'unity of light' which pervades them. This requires a good deal of going back and forth, slightly changing the tones that are out of harmony. I do not re-paint such tones but I jab other colors into them until I have swayed them into harmony. This procedure insures color vibration within the masses and engenders luminosity.

"I paint my darks with pure colors, never with black or brown pigment. After deciding what the dominant color of the 'black' is to be—cool, warm, or hot—I mix that exact shade with my deep blue, deep red and deep yellow or veridian green. Browns and blacks are especially unfortunate in landscapes. So are manufactured violets and oranges; they produce a tailor-made set of colors that lack vitality.

"In oil painting one almost invariably lays-in the darks first; just the opposite approach from watercolor in which it seems natural to begin with the lighter tones.

"While I paint my darks with pure colors I am careful not to load them with too much paint. I put the paint on thick then give it a swipe with the palette knife, reducing the gobs of pigment to a nice 'fat' enamel-like texture. I frankly enjoy paint as such. I believe an oil painting should look like an 'oil' painting *a la Rubens* and not present a poor, stained-in, watercolor-in-oil effect full of accidents.

"As I paint in the masses I add drawing and accents. Details need no attention until the canvas is almost completed. Thus, if a tree is adequately treated as mass, volume, color and value, very little detail of branches and leaves is needed—the less of this the better. In this lies the difference between drawing and painting. The draftsman deals with the outline form; the painter with mass meeting mass, without any real outline. A painting should not be a colored drawing."

Carlson always has four or five canvases in process. He never works more than a half day at a time on any one. When he tires of one he takes up another. He says he keeps his enthusiasm at white heat in that way. He may take a whole year on a given picture, painting other canvases the while. Canvases occasionally lie around his studio for three or four years, gradually developing as from time to time they are brought out to the easel for painting. He has never painted a picture in one "go." He is sure his best pictures are evolutions rather than sight paintings.

As to technic Carlson is devoted to pure, unadulterated oil painting. He sees no virtue in tempera underpainting. "Never underlay an oil painting with substances foreign to good old oil paint," he says. "Linseed oil and pure turpentine are known quantities. Oil of copal varnish added to this medium is a safe body-giver for the pigment. I use this trio as painting medium and as a final varnish. I've never had a painting crack, fade or bloom."

Carlson attacks his canvas with vigor, scraping it with palette knife, punching it with stiff brushes, glazing, scumbling and smearing—and swearing; finally stroking it tenderly, cajoling it into a well-behaved technical harmony.

On Carlson's palette the following pigments are set in graded sequence from white to dark as listed below.

1. Lead White (Cremnitz, Flake)
2. Lemon Yellow
3. Cadmium, light



QUIET GROVES — OIL PAINTING BY JOHN F. CARLSON

Courtesy Grand Central Art Galleries



WINTER IDYL — OIL PAINTING BY JOHN F. CARLSON

*Carlson's canvases have a fat, enamel-like texture. He says, "I believe an oil painting should look like an 'oil' painting a la Rubens. I frankly enjoy paint as such"*

4. Cadmium, medium
5. Transparent Gold Ochre (not Yellow Ochre)
6. Cadmium Red
7. Rose Madder
8. Veridian (Emeraude)
9. Permanent Green, light (for summer painting)
10. Burnt Sienna
11. Prussian Blue
12. Cobalt { for still life
13. Ultramarine { and flowers

"Prussian blue I have used for thirty years, to the despair of paint manufacturers," says Carlson. "It is the only blue with which a 'sappy' dark green can be made. All other blues have a purple cast and turn gray when yellow is added. Prussian is the only blue which keeps its identity under artificial light—other blues go pinkish; for blue skies and shadows on snow it gives a

sunny blue. By mixing rose madder and burnt sienna with it I can get beautiful blacks."

John F. Carlson was born in Sweden in 1875. The list of prizes won during a long lifetime of painting in the United States and the record of museum acquisitions of his canvases fill a long column in *Who's Who in American Art*. Since 1925 he has been a member of the National Academy of Design. He belongs to many other art societies.

For many years he has given some of his time to teaching. Thousands of young artists have flocked to his classes at Woodstock, New York—Carlson's permanent residence—and to the Art Students League of New York. His book, *Principles of Landscape Painting*\* records the essential tenets of his teaching.

Carlson at 67 is still the Carlson of his earlier years. His personality has lost none of its vitality, nor his work its vigor. He has a friendly, out-giving nature that has endeared him to students and fellow artists. Carlson is an *institution* in the American art world.

\*Bridgeman Publishers, Inc.

# This War Will End

## AN EDITORIAL

A YEAR AGO war came to America. It came with staggering suddenness.

Many people knew it was coming; more feared it would come. Yet its impact caught us off guard, unprepared both physically and spiritually.

Even now, twelve months later, we are not really ready for war. Physically, it is true, we have accomplished amazing things, but—so we are told daily by radio and press—we have not yet adopted a war psychology; we have not adjusted ourselves, as inevitably we must, to the grim necessity of killing Nazis and Japs—that is what it comes down to. That is a terrible transition for a peace loving people to have to make. The spirit needs time to bring itself to such a tragic purpose.

### The Crisis of Peace

The war will end. It may end suddenly. At any rate it will end. We have got to be prepared for that. That is not as simple as it seems; the coming of peace will be a crisis as great as was the advent of war. Perhaps even greater if we do not underrate the huge task that will confront us. Upon our sanity, our wisdom and our preparedness for the problems of peace and the new world will depend a way of life for our children and our children's children.

Can we put our minds to these problems now, while the immediate business of war demands so much from each of us? Is it prudent and patriotic to divert any of our energy to preparations for peace while we have scarcely begun to meet the terrible demands of a fight-to-the-finish war? It is! And we must do it!

### The Home Front

Not all of us can become soldiers, technicians or producers of war materials. Not all of us can join the humanitarian and rehabilitation services that follow soldiers to the front. Many of us must stay behind.

And there are pressing things to be done at our desks, in our homes and in our schools. Less spectacular things, to be sure, but they are vital to the cause for which others are doing the actual fighting. It is unthinkable that we should fail.

Chief among those responsibilities that rest with us stay-at-homes is the preparation of our children for what we are determined must be a better world. That world will not make itself. Unless the boys and girls now in school are conditioned for the job, it will not be done at all. This educational job is urgent: it can-



MATLACK PRICE

#### New Art-in-War Editor

Mr. Price has long been known as a poster man. He wrote the first authoritative book on the subject and was prominent in World War I poster campaigns. He has edited Arts and Decoration, International Studio and Architectural Record. He has served as Art Director of advertising agencies. He was formerly connected with the Bartlett-Orr Press as typographic and printing expert. Teaching at Pratt Institute was followed by appointment to his present post as President of the American School of Design.

not wait till the war ends.

Teachers thus become one of our greatest hopes; their responsibility is a grave one. Their task demands almost superhuman ability to keep balance amid the war's stresses and excitements. Their thinking and their acting will, in large measure, become the thinking and acting of their students in years to come. Was their responsibility ever so great? Will they have the wisdom to discharge it effectively?

### A Challenge for Art Teachers

This is a challenge for art teachers, as for all teachers. What will they do to meet it?

AMERICAN ARTIST proposes to play its part in the classroom strategy for this new America. This, indeed, is an obligation that cannot be denied. To this end we have added two new departments which we believe will render an important service to teachers.

We have invited, and received, the cooperation of America's largest organized body of art teachers, the

Eastern Arts Association. This organization has for many years been an active force in fostering art education throughout its territory. Through annual conventions, publications, research and other means it has done a magnificent job. Other teacher associations in different sections of the country have rendered similar services in their areas. We hope to have the cooperation of all these groups although time and distance deprive us of opportunity for the immediate and direct contact we enjoy with the E.A.A.

Thus AMERICAN ARTIST will have a new section, in each issue, devoted specifically to the interests of teachers and students of art. Extra pages will carry this material which will be supplied in part by the Eastern Arts Association acting through its secretary, Raymond P. Ensign. Mr. Ensign, then, will become editor of this new section in AMERICAN ARTIST.

In the desire to make this Art-Education-in-War effort of national scope the Editors urge all art groups and individuals to have a part in it by reporting developments throughout the country and suggesting means for making the department serve as widely and effectively as possible.

We want these pages to be a forum for the discussion of art education in the schools. Here the larger problems of the teacher in wartime should be considered. Here will be an opportunity for art teachers everywhere to ask and answer questions. Here, we

Continued on page 40

John Averill  
Peggy Bacon  
Ernest Hamlin Baker  
Kenneth Bates  
Lester Beall  
John Howard Benson  
Will Burtin  
Gaetano Cecere  
Lucille Corcos  
Russell Cowles  
Gene Davis  
Al Dorne  
Raymond P. Ensign  
Peter Fingesten  
John Gannam  
Edwin Georgi  
George Giusti  
Arthur L. Guptill  
Georgiana B. Harbeson  
Everett Henry  
Victor Keppler  
Dong Kingman  
Paul Manship  
George Miller  
P. D.  
George Price  
Matlack Price  
Ray Prohaska  
Doel Reed  
Edna Reindel  
Robert Riggs  
Andrée Ruellan  
Georges Schreiber  
Albert Staehle  
Frederic Taubes  
Ernest W. Watson

# These

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*are some of the men and women you will meet  
in AMERICAN ARTIST in the coming year*

The roster includes many of America's most successful painters, sculptors, illustrators, advertising artists, printmakers, art directors, writers and practitioners in various arts.

As in the past we shall continue to take our readers into the studios of artists who will reveal their creative processes for us. This involves their backgrounds, their ways of life and their technical procedures.

Many of them will execute special demonstration projects to illustrate just how they go about their work. Others will show preliminary studies, sketches in the field and step-by-step records of work in progress. All will discuss pertinent matters of great interest to students, teachers and fellow artists.

## Color as usual

As in the past, future plans call for color in every issue in 1943. Reproduction in color of paintings, illustrations and advertising art will enrich the instructive articles and add to their practical value.

## Art-in-War

This new department will deal with opportunities for the artist in wartime. The demands upon art in the war effort have already been dramatically demonstrated. Matlack Price, who recently was appointed Art-in-War Editor, will assist readers in their participation through his instructive articles.

## Art Education Section

This new department, under the editorship of Raymond P. Ensign, proposes to help art teachers orient themselves to wartime conditions and to design programs demanded by present and post-war needs. This challenge which confronts all teachers can best be met through the exchange of ideas and experiences with fellow teachers everywhere. News of developments throughout the country and sources of helpful teaching material will be found in this department. Articles by prominent educators will offer guidance in the creation of art programs.

## These Features and Others

will make AMERICAN ARTIST of unusual service in 1943 to students, teachers and practicing artists. *The Bulletin Board* will continue to announce opportunities open to the artist. It will carry the most complete listing of competitions and places to exhibit. *The Growlery* will offer readers a chance to air their grievances and set the world on an even keel. Altogether it will be an exciting year of preparation for all who have faith in the promise of a better post-war world.

## Gift Subscription Rates

On another page (page 1) will be found an announcement of special Christmas Gift Subscription rates and special rates for men in the Armed Services. In order not to miss a single feature of the new, colorful program for 1943 readers are urged to send in their renewals and new subscriptions at once.

# THE ARTIST'S CREATIVE PROCESSES

15TH EDITION 1950-1951  
ARTISTS' CO-OPERATIVE PUBLISHING CORPORATION  
THE ARTIST'S BACKGROUND  
HIS WAY OF LIFE  
SOURCES OF IDEAS  
PRELIMINARY STUDIES  
TECHNICAL PROCESSES  
MATERIALS AND METHODS



## The Labor Pains of a Cover Design

This is the story of an artist's creative processes in the designing of one of his brilliant, satirical covers for *The New Yorker*.

It is, also, the story of **Constantin Alajalov** who, though best known for his *New Yorker* covers—he has done them for sixteen years—has many other strings to his bow. And the adventurous days of his youth add up to a tale that ought to be told; and is told in *Conversation Pieces by Alajalov* a new Studio publication. In this book Janet Flanner's account of those years, when Alajalov lived by his wits in revolutionary Russia, reveals a colorful background for a rather unique career. We have permission to quote from this story later in our text. But first let us look in upon the artist just after he has had an inspiration for a Thanksgiving cover.

Like most of Alajalov's cover ideas, this one sprang from nowhere. Once in a while the editors hand him one, but 95% of them are his own. He plucks them out of his subconscious. Occasionally they are based upon episodes actually witnessed but more often they just pop.

An idea, in the artist's mind, is a mental picture. This quickly takes graphic form in a pencil drawing, somewhat sketchy at first yet sufficiently developed for editorial consideration. And we mean *consideration*; anything seen in *The New Yorker* has run the gamut of an editorial staff in conference assembled.

With the editors' O.K. the real fun begins. The labor pains of a cover design are not always so protracted as they proved to be in the creation of this Thanksgiving assignment. Perhaps the simile applied to this period of gestation is a bit misleading; but, if an exaggeration, it is useful in emphasizing the down-right seriousness of being funny. The documentation of a humorous picture has to be just as authentic as any illustration. This often involves extensive research, and all good illustrators go to unbelievable lengths to insure the accuracy of every detail. Furthermore, the most effective dramatization of an idea—especially a humorous one—exacts patient study as well as wit. The idea itself is merely the starting point; only those who have tried know what artifice is needed to put it over. A detailed examination of Alajalov's pencil studies will illustrate how subtle changes in expression, action and stage-setting control the reader's reaction and deliver the desired punch.

Coming back to research, let us accompany Alajalov as he begins work on his Thanksgiving cover. The scene is set in the kitchens of an Army camp. What does such a place look like? One can guess, but Alajalov takes nothing for granted; he must see with his own eyes.

Now one doesn't just walk into an Army camp. First comes a call at New York's Army Headquarters at 90 Church Street. The Public Relations Officer is a nice man but one has to reach him first and then persuade him that such a thing as a cover design really matters. It took Alajalov just two days to do that.

Fortified at last with his credentials, he journeyed a hundred miles into New Jersey and was admitted to Fort Dix with pencil and notebook. He had passed Scylla, but there was still Charybdis in the person of an obdurate mess sergeant who insisted upon an order from his own captain. This, in time, was forthcoming.

The interior sketch reproduced on page 25 is one of many which filled Alajalov's notebook that day. It is typical of his documentary drawings; sketches which have but one purpose—information. Such sketches, by the way, carry much more information than their few lines suggest to others. They serve to sharpen the artist's powers of observation and instruct his memory so that the drawings themselves may never need to be consulted.

Back home Alajalov began the series of pencil drawings shown herewith. These were made the exact size of the finished painting which is but slightly larger than the cover itself. The development of the idea, seen in successive studies, demonstrates what has already been said about the importance of seeking just the right dramatization through experiments in expression, action and stage-setting. The changes made in these studies grew out of conferences with the editors as well as the artist's own awareness. It will be seen that slight changes occurred between the accepted drawing and the finished cover painting.

The turkeys, important *dramatis personae* in the cast, gave the artist more concern than might be expected. They led him first into the cold storage room of a neighboring butcher shop where, with numbed fingers, he drew from a frozen specimen. Afterwards he realized the inadequacy of this brief contact with turkey anatomy; the composition called for turkeys seen from many angles. His problem was solved by a



ONE OF ALAJALOV'S BRILLIANT COVERS FOR THE NEW YORKER

From *Conversation Pieces* by Alajalov

Studio Publications



### ILLUSTRATING THE LABOR PAINS

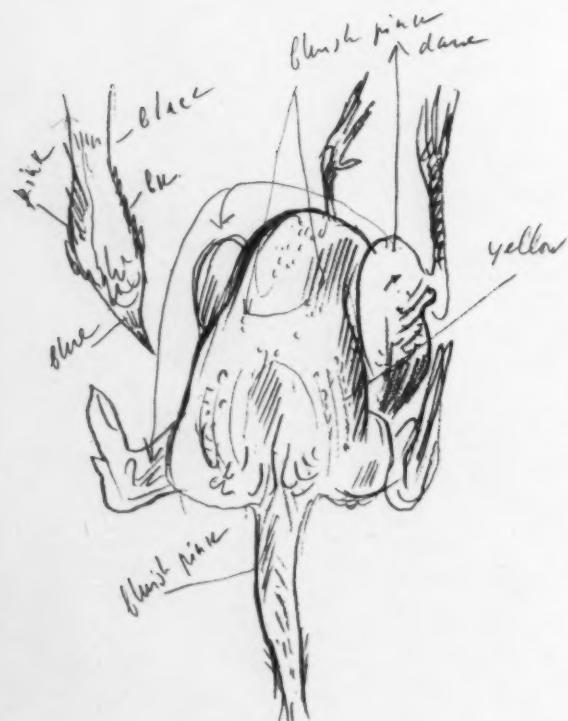
sympathetic weekend hostess. She ushered him to her refrigerator and introduced him to a turkey in the pink of condition. The bird soon was posing on the kitchen table.

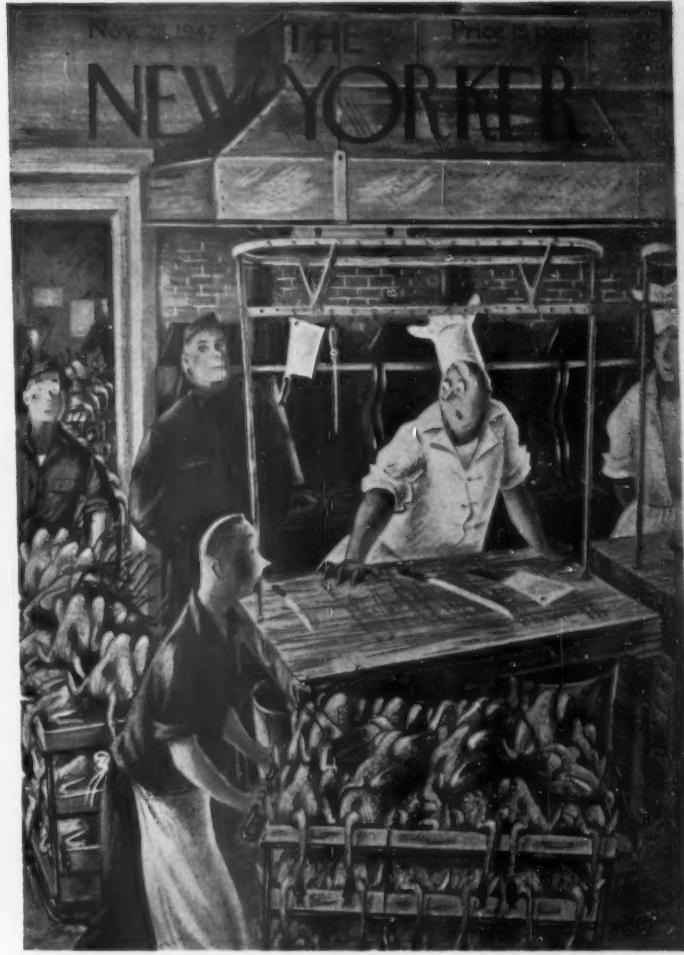
One step in the creation of Alajalov's covers—and an important one—cannot be shown in our demonstration. That is the black and white underpainting over which the final painting is done in color. After a careful pencil layout on illustration board he brushes in the picture with tones of transparent, bluish-grey watercolor—a complete neutral study that permits him to develop his pattern without reference to color. This underpainting is in a relatively high key. In the final color phase he works with transparent washes as much as possible but does not hesitate to use opaque pigment to intensify color and to bring out his highlights.

Although many of Alajalov's covers demand far less reach and are more easily produced, the procedure here described is fairly typical of his creative processes. He will do a cover over three or four times if in so doing he can improve it. He sometimes spends weeks on them. He also does drawings for advertisements and various publications. He has painted many murals, chief among them are three large ceilings for the S. S. America, a commission won through competition.

Alajalov is wholly self taught—the Russian Revolution saw to that. But he is a great student and is continually drawing and painting from the model. He has painted many portraits. Both his drawing and painting, outside his professional work, is academic. Under that sophisticated technic of his lies a foundation of traditional study not even suspected by his admirers.

And now we shall let Janet Flanner take over. In Con-





## OF A COVER DESIGN FOR THE NEW YORKER

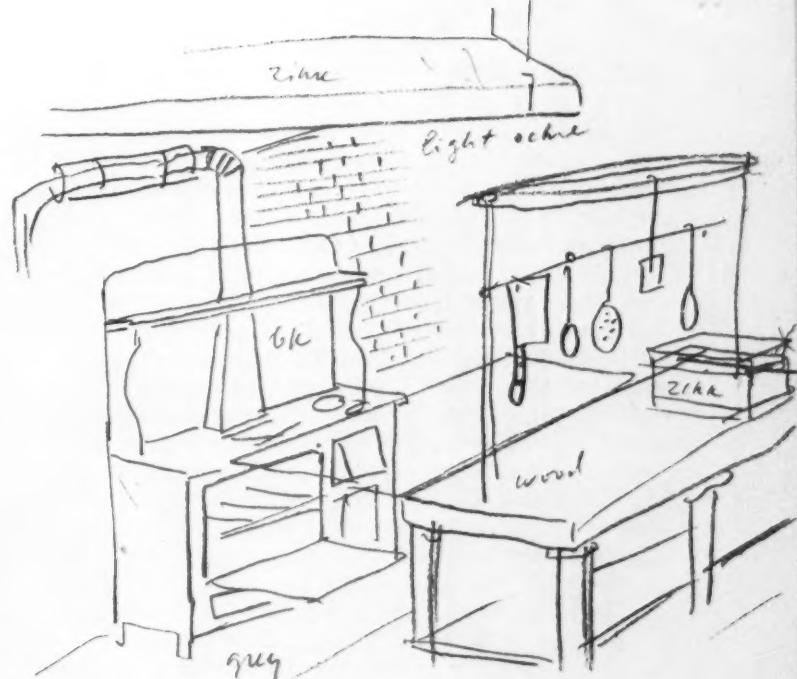
*versation Pieces* she has written so effectively about Alajalov's adventurous youth that our readers ought to hear it in her own words.

"No one surprises us Americans more than a stranger who comes to our shores and sees us as we know we are not—except a stranger who comes over and sees us as we had not suspected we were. Constantin Alajalov is an artist at, and in, this second category.

"He is a Russian who was born in 1900 on Rostov-on-the-Don, a Cossack city which today in 1942 the Germans have just destroyed as a natural Nazi method of adding it to their New Order empire.

"Most painters aim at immortality. Alajalov has been willing to settle for seven days at a time as his scope. For years he has been painting some of the most brilliant covers for the weekly, *The New Yorker*. Few artists with so much talent have been willing to lay it out on so fleeting a series of significant satires. As a result no other artist has created such an accurate album of comic and contemporary americana. Our grandparents were not the only generation who looked funny.

"As a European, Alajalov was able to catch the essence of a certain kind of American face and its form of life because Europe had rolled him around too fast for him ever to concentrate on what Europeans looked like. He was comfortably brought up in the Tzarist bourgeois tradition of Russian novels and food, English poetry, and a French governess. As an indigestible result, at the age of fifteen he illustrated Beaumarchais's Parisian poems, plus the lives of the Italian reformer Savanarola and the Spanish torturer Torequemada in the pictorial style of the Victorian decadent, Aubrey Beardsley. The Communist Revolution put





A RECENT PORTRAIT BY ALAJALOV

*He has painted many portraits and other easel pictures*

a stop to all such internationalism. Alajalov was seventeen and a student at the University of Petrograd when the Revolution broke. A few months later he was a member of a new government artists' guild then roving the land and as the youngest, least experienced member, was painting the biggest portraits of Marx and Lenin and the tallest proletariats on the walls of the workmen's clubs, then springing up and open to decoration all over Russia. In the southern resort town of Piatigorsk where the artists were detailed to do a rush job painting pictures on the outside of a propaganda train which was to go steaming over the provinces like a moving picture book, in three weeks Alajalov painted art all over four entire freight cars. Because his art footage was the largest, the biggest slice of the pay was also allocated to him by the guild chief. Unfortunately, the painter who had painted the least—a mere handful of daisies on the door of a box car—claimed that effort, not production was the new revolutionary basis for what a man earned. Alajalov received his extra pay all right but he also received a surprise visit from the Chekka. The box-car metaphysician had denounced him as a money-maker.

"This unfortunately proved not to be true for the next seven years. Eventually the artists' guild job took him to Resht, in northern Persia, where our present allies, the British and the Russians, were then disputing with arms and bombs over the matter of Persian oil. Here, to the thud of cannon, the artists used as a studio the abandoned harem, still full of its elderly female inmates, of an old Persian prince who had fled. Here also Alajalov received the honorable offer, without salary, to become court painter to the town's leading revolutionary, a beautiful and bearded idealist, Governor Usunala Khan, who had no court. However, he had a dead grandfather whose portrait Alajalov painted from imagination. Soon the grandson joined his ancestor in the Moslem Paradise. As the result of a border misunderstanding with a Persian conservative, Usunala Khan was hanged, by way of explanation.

"What with one thing and another, such as hunger, despair, and not enough money to buy paints with, it was the summer of 1921 when Alajalov finally reached the shores of the Golden Horn and Constantinople. Constantinople was then the great metropolis of refugees. It was the first European capital after World War I to become what most capitals have become in World War II—an uneasy gathering place for the homeless. Cast up in a polyglot tide by sieges, revolutions, famines and fears, every kind of Near East merchant, Levantine ship broker, Balkan mountaineer, Armenian orphan, Circassian, Georgian and Slav, Red or White, or Anatolian peasant and pasha roamed the streets if male, or hid modestly in doorways if female. Penniless Russian princes, wearing grey flannel pyjamas donated by the American Red Cross, tried to sell each other Russian cakes on street corners. Russian princesses, then still real like their pearls, served as waitresses, wearing their necklaces, in side street restaurants.

"Starving in any language was easy in Constantinople in 1921.

"Alajalov, with more difficulty, lived on borrowed bread and olives. He did pencil portraits in bars in exchange for a glass of goat's milk. His first big art job was a life-size painting of Georges Carpentier and Jack Dempsey for use as a sidewalk advertisement for a Grande Rue de Pera movie house that was showing the famous fight film, still the sporting event of the Golden Horn. His painting stopped the traffic. The movie manager paid him four Turkish lire (about \$2) for both portraits but grandly advised him to say the price had been ten when he recommended him to other motion picture palace keepers. Alajalov always told them ten but they always gave him eight, which was still twice as much as he was used to. He painted a whole foyer for the great German horror fantasy film, *The Cabinet of Dr. Caligari*, then showing as the sensation of civilized Europe. Alajalov lived in one slat-shaped small room in the Taxim section of Istamboul, the poor and native section of the Golden Horn city. The room was so narrow that he had to paint standing on the bed with the drawing paper tacked to the wall.

"His success in Constantinople, as later in New York, began with his nightclub murals. Constantinople nightclubs were all Russian in décors, even if owned by Greeks and run by boys from Harlem. Alajalov began with murals for Maxim's, one of the smartest, most costly spots, decorated a Taxim Cabaret and was soon eating at their tables. He took food as most of his pay.

"He also made a fine private series of drawings. He sketched the Turkish cemeteries with their carved turban headstones and the veiled Turkish women and children invariably quietly picnicking among the male dead. He drew portraits of the monstrously fat oriental women who lolled in the windows of the terrible water front dives. His drawing paper was the cheapest in the city—fine heavy paper watermarked with the Romanoff double eagle and intended, until the White Russian cause finally collapsed, to be used for the printing of Romanoff Restoration rubles.

"By 1923, after two years' hard work, Alajalov had saved one hundred dollars. At that time an intelligentzia organization was offering free transportation to any Russian students willing to attend universities in Germany, where, in inflation, his hundred dollars would have fed and housed him for one year. But Alajalov, world-weary at twenty-three, felt Europe was old and might never recover and that only the United States could live to be young and new. He

*Continued on page 33*

# Lumiprinting, a new graphic art

As Developed  
by Joseph di Gemma

by ARTHUR L. GUPTILL

ONLY ONCE in a blue moon does something come along in the field of art to which the adjective "new" can truthfully be applied. Lumiprinting, the subject of this article, is one of these rare things. True, it draws both its inspiration and its basic idea from out of the past, yet, taken as a whole, it is admittedly not only new, but so new that it is impossible as yet to evaluate it. Does it afford a significant means of esthetic expression? Or is it merely a collection of intriguing, meretricious techniques?

Who can say? Certainly not I. In a few short years Lumiprinting may be as extinct as the dodo. On the other hand, if some of the sanguine predictions regarding it are fulfilled, it can conceivably make a place for itself comparable to that held by etching or by lithography. Personally, I must confess to quite a bit of enthusiasm for it just now—enough, at least, to try to see that it is given every chance to prove its merit. Hence this article to launch it on its career, as it were, by telling a bit of its background; by demonstrating a few of its possibilities; and by urging experimentation on the part of our readers. Furthermore, we who publish *AMERICAN ARTIST* invite you who experiment with Lumiprinting to send us some of your Lumiprints. We shall be glad to reproduce now and then a few selected examples of exceptional merit or particular interest, accompanied by notes on the processes



FIGURE 1. BASED ON THE CLICHÉ VERRE

employed. We have also arranged with di Gemma, the father—or at least the foster parent—of Lumiprinting, to answer through our pages (if interest warrants) a limited number of questions from our readers. As an added and very tangible means of giving Lumiprinting the chance which we think it deserves,

we are publishing in book form di Gemma's own experiments. This volume, now on the press, describes and pictures in detail every step of his development to date.

But we are getting ahead of our story. What, first of all, is Lumiprinting? Briefly, it is an art in which the artist combines his esthetic skill and manual dexterity to draw or paint, on sheets of glass or transparent glass-like plastic, any of a number of kinds of negatives, very similar basically to photographic negatives, though no camera is used in their production. From these negatives it is possible to make contact prints or enlargements by employing exactly the same processes used in printing from regular camera plates or films. Thus we see that Lumiprinting is both a creative and a reproductive art.



FIGURE 2. DEMONSTRATING A WAY TO MAKE CHRISTMAS CARDS



FIGURE 3. SKETCHING ON WHITE COATED PLASTIC

#### The "Old Masters" Began It

Like many things new, Lumiprinting, as already noted, has its roots in the past, for di Gemma's experiments were first inspired by the *clichés verres* of the Barbizon group of nearly a century ago. It will be recalled that when photography was in its infancy such masters as Daubigny, Millet, Rousseau and Corot experimented to quite an extent with these so-called glass prints. Their most common procedure was to coat a sheet of glass with opaque varnish through which scratches were made with some sharp tool such as an etching needle. Thus a negative was produced. In the photographic printing which followed, each scratch through the opaque coating printed as a black line against a background of white. Most of these early prints were therefore quite etching-like in effect.

(Incidentally, several of Corot's *clichés verres* are on display at the current exhibition of his work at the Wildenstein Galleries, New York. This closes December 12th.)

#### The Cliché Verre Method: Black Solution

In Figure 1, di Gemma demonstrates this original

process. He first coated one side of a sheet of glass with an opaque solution of his own composition, consisting of lampblack, white (clear) shellac and denatured alcohol. The fine scratches were then made through this coating with an etching needle: a linoleum knife was used for removing the coating from the large areas which show black in the print. From this glass plate an ordinary contact print was made on regular photographic paper. Our reproduction shows this print at its exact original size.

#### The "Stopping Out" Paste

Our second illustration, Figure 2 (also reproduced at the size of the original), utilized the same method, though here, after the tooling was completed, di Gemma added little dabs of a thick black paste composed of the lampblack, shellac and alcohol. Brush marks made with this paste show as white spots on the print: they are especially evident in the upper right hand corner. Such a "stopping out" paste has many uses. It is particularly fine in the representation of snow. Therefore this simple method can be employed very effectively for the making of Christmas cards and the like. An endless number of prints can of course be made from the one original negative.

#### Opaque White Solution

Figure 3 shows the artist using an opaque white solution in place of the black. In the photograph he has coated a sheet of transparent plastic with ordinary white tempera and is now sketching his subject on the coating in pencil. He will next cut through this tempera with a suitable tool, after which contact prints will be made as before. An advantage of this white coating over black is that the negative itself gives much the effect of the final positive print, especially if black paper is placed beneath it so that each scratch appears black.

#### White (or Black) on Portion of Plate

It is of course not always necessary to coat the entire plate. Sometimes, in fact, it is desirable to cover rather limited areas, in which case the coating is usually painted on with a brush. A preliminary sketch can be placed under the glass as a guide.

#### Controlled Values: Translucent Solution

These first methods, practical only within certain limits, merely afforded a starting point for di Gemma, for he soon realized that for many purposes a more complete range of tones was essential. He therefore sought means of gaining value control, gradually discovering a number of ways of doing so. In Figure 4, for example, the plate was first coated with a translucent, rather than an opaque, solution. (This was merely the opaque solution, diluted with alcohol.) The blacks in the print resulted from scratches through the translucent solution. The whites were painted on the plate with the black stopping out paste already mentioned; white tempera could have been used instead. The rough texture of the sky was accidental, resulting from failure to strain the translucent coating.



FIGURE 4. NOTE TEXTURE CAUSED BY TRANSLUCENT SOLUTION

### Light Resistance Important

So far as the final prints are concerned, it matters little whether the coating is white, black, or colored. The degree of resistance to light is the thing which really counts. By trying different solutions the artist can soon learn to control his tones at will by so treating each area of the plate that in the printing it will permit the passage of light to just the desired degree.

### Frosted Plastic

By working on frosted plastic, for instance, di Gemma found that it was possible, with a white pencil alone (see Figure 5), to build tones which would print to give every desired value. Such portions of the plastic as were not pencilled at all would print black; a thin tone of white pencilling would print dark gray; thicker tones would print whiter and whiter, and solid white tones would be so opaque that they would print pure white. Best of all, such a plastic negative, when placed over black paper, would give almost the identical appearance of the finished print. It would be a true negative but would look like a positive.

### Wash, Too

Di Gemma's experiments involved oil paints, water colors, many types of pencils and crayons, colored pigments, etc., etc. Many of these media revealed interesting possibilities. Sometimes the pigment was sprayed on; again it was washed. We see in Figure 6 a negative done with white tempera, diluted here and there to suit, and handled much like water color. For convenience the plastic was taped to a dark surface. The artist is shown tooling through the wash with a mat knife to produce the darks.

*If you have questions on these few media and technics, here presented all too briefly, or if you would like further articles, each dealing more fully with a single medium or method, please let us hear from you.*

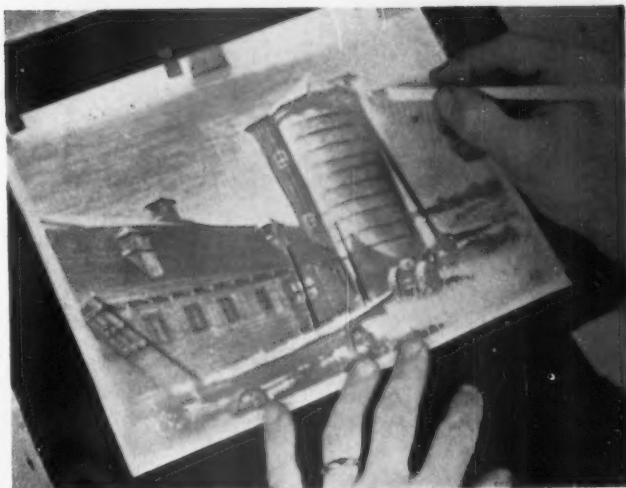


FIGURE 5. WHITE CRAYON ON FROSTED PLASTIC

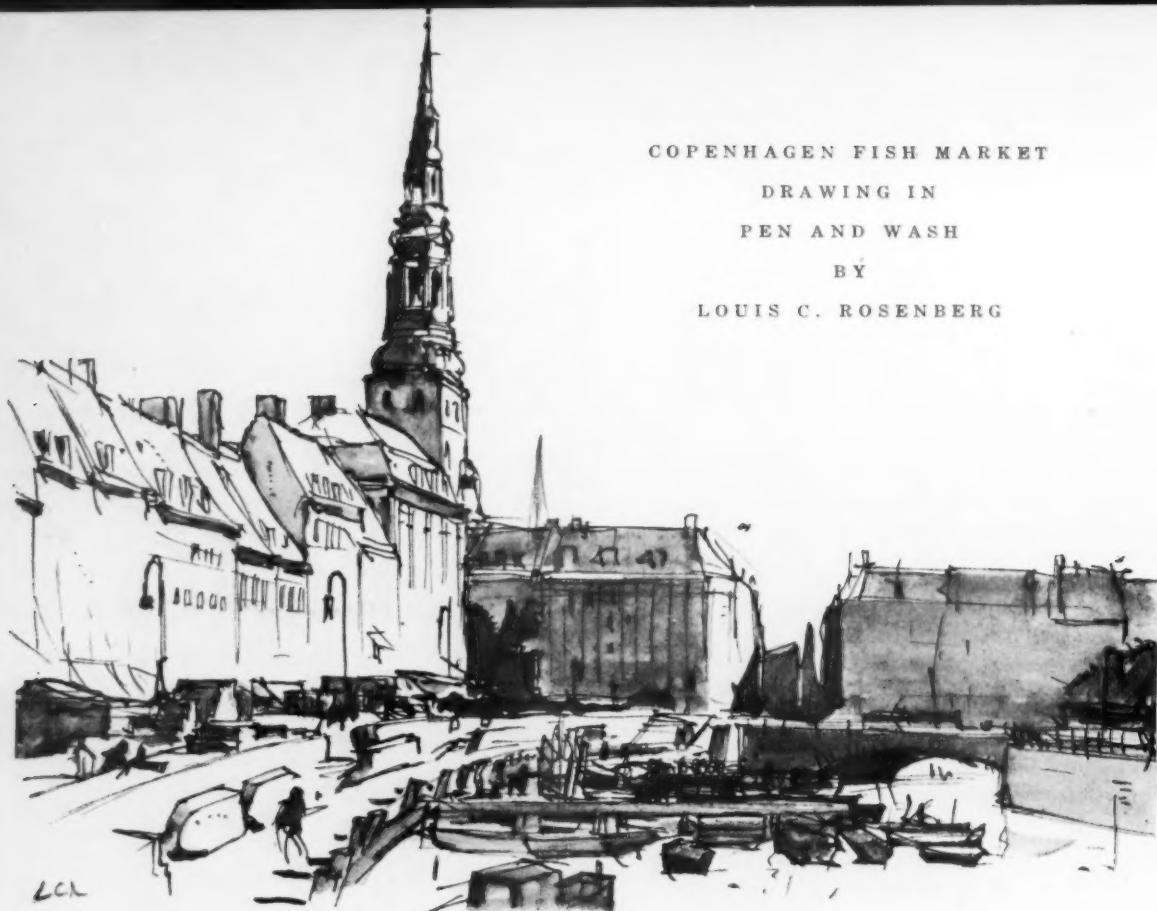


FIGURE 6. A WASH TREATMENT. NOTE TOOLING



FIGURE 7. A TYPICAL LUMIPRINT. THE SKY WAS SPRAYED

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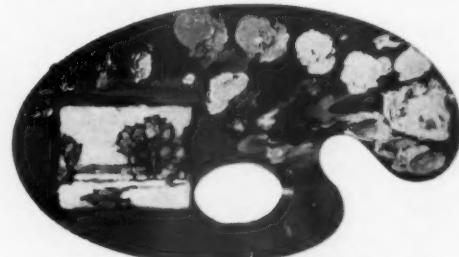
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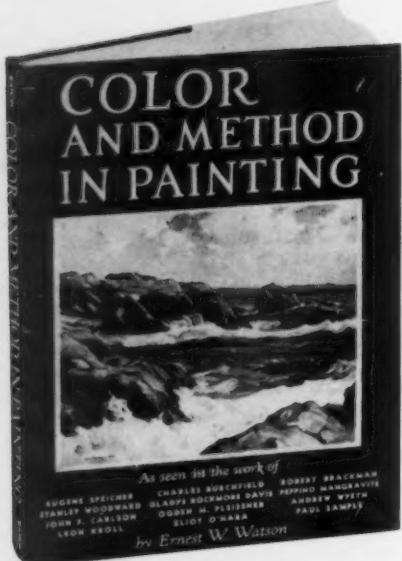
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## What the Educators Say

Since we first offered COLOR AND METHOD IN PAINTING through these pages recently, we have been flattered by its reception. Not only have hundreds of copies been sold, but artists, students, and teachers alike have expressed their approval in no uncertain terms. The following quotations are from a few of many letters and reviews already received from prominent educators and others.

★  
LEON L. WINSLOW, Director of Art Education, Baltimore, Maryland, writes: COLOR AND METHOD IN PAINTING is outstanding because it makes the profession of the painter attractive to the student. It also provides him with the background that he should have in order not only to appreciate painting but to produce paintings of his own. Thus the student himself becomes a contemporary painter, along with Burchfield, O'Hara, Kroll and Mangravite . . . Unlike many textbooks on creative art it is not opinionated, not committed to a particular method. It is an excellent textbook for use in high schools and colleges and a valuable reference book for art teachers of all levels.

★  
HARRY E. WOOD, Director of Fine and Practical Arts, Indianapolis, Indiana, included the following in a letter of recommendation sent to the departments of art in the Indianapolis Public High Schools: There has recently been released by Watson-Guptill Publications, Inc., 330 West 42nd Street, New York, a very fine book on color and methods of painting. The author of the book is Ernest W. Watson . . . I recommend this book to you for reference material in your department.

★  
A. G. PELIKAN, Director of Art Education, Milwaukee, Wisconsin, adds: COLOR AND METHOD IN PAINTING, by Ernest Watson, is in my opinion one of the most valuable books which can be secured by artists, teachers and students . . . There is no attempt to present a tight or didactic procedure of teaching methods, but rather to let each of the twelve notable artists give from his rich background of experience many helpful suggestions of how he proceeds with his particular style of painting.

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## LABOR PAINS OF A COVER DESIGN

Continued from page 26

arrived in New York with five dollars.

"The first person he met was a Russian childhood friend who was also Isadora Duncan's secretary. Russian nightclubs were also booming in Manhattan. Alajalov started painting murals in Russian nightclubs again. While the nightclub patrons looked on, he painted the murals in Countess Anna Zarnekau's *Bi-Ba-Bo Club*. Three years later he heard of *The New Yorker* magazine. It was then a year old. His first cover appeared on the September 25, 1926 issue. It showed a polite American male suffering while a musical American female sang at the piano. It also showed a strong cubist influence. Alajalov's drawings have showed up the various stoical relations between the American sexes ever since.

"Alajalov lives in tidy confusion in an artist's studio overlooking the pond, trees, ducks and pelicans of New York's Central Park. He has the melancholy dark eye which often oddly marks the presence of a humorous mind behind. His smile is sudden; his idiom fluent in English, French and Italian, and his Russian is southern and soft. His head is well sculptured. His hands and feet are small, his brain, motions and habits orderly. In his work he is meticulous.

"As a painter of manners, Alajalov has learned how to take our American regimentation to pieces. The break-down looks funny. After all, with our faces, forms and fancies set by Hollywood films, our minds patterned by coast-to-coast advertising and our national souls made vocal by networks of radio, there is less difference between the cash girl and the rich girl than the rich girl may hope. Since the last war sophistication has supposedly become our great home crop, in all forty-eight states. The smart people in New York usually come from some place else.

"As a satirist Alajalov paints, quite kindly, what in words would be too cruel to say. As an artist in his *genre*, what he really draws are conclusions."

## Highlights in January AMERICAN ARTIST

**FREDERIC TAUBES.** A feature article on this prominent American painter with color reproduction.

**ALBERT STAEHLE.** A revealing article on the creative processes of one of our greatest advertising artists.

**DOEL REED.** Famous aquatint artist demonstrates the procedures of this fascinating graphic art.

**PETER FINGESTEN.** A young sculptor who has developed a method of working in cement. A demonstration.

**MATLACK PRICE** discusses the photographic entries in the National War Poster Competition.

**ART EDUCATION IN WARTIME.** First installment of a new 4-page section dealing with the present emergency.

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*Club Woman's Bureau, Mandel Brothers  
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Open to living Swedish-American artists and artists of Swedish descent. Media: original works in oil, watercolor, graphic arts and sculpture. Fee: \$1. Jury. Purchase Prize for Memorial Collection. Entry cards received Dec. 1 to Jan. 16, '43; works Jan. 25-26, '43. Miss Mae S. Larsen, 4437 N. Francisco Ave., Chicago.

### Hagerstown—Jan. 31-Feb. 28

*Washington County Museum of Fine Arts,  
Cumberland Valley Artists, 11th Ann.*

Open to artists resident in the area bounded by Harrisburg, Pa., Frederick, Md., Winchester, Va., and Cumberland, Md. Open also to U. S. Armed Forces stationed in Area and to all former residents who are serving in the Armed Forces anywhere within our continental borders. Media: oil, watercolor, gouache, pastel, prints, drawings, sculpture. No fee. Jury. Cash prizes. Entry cards received Dec. 1-31; works, Jan. 1-15. Dr. John R. Craft, Dir., The Washington County Museum of Fine Arts, Hagerstown, Md.

### New York—Feb. 4-Mar. 1

*Academy of Allied Arts, Feb. Group*  
Open to all artists. Media: oil & watercolor. Entry cards due by Jan. 23. Leo Nadon, Dir., 349 West 86th St., New York City.

### New York—Apr. 5-24

*Amer. Fine Arts Galleries, 51st Ann.  
Nat'l Association of Women Artists*  
Open to members only. Media: oil water-color, black & white, sculpture. Fee: \$1 for each exhibit. Jury. Prizes totaling \$1,500. No entry cards. Works received March 29, 1943. Miss Josephine Droege, Ex. Sec'y, 42 West 57 Street, New York.

### Parkersburg—Apr. 10-May 15

*The Parkersburg Fine Arts Center, Fifth  
Annual Regional Show*

Open to residents and former residents of W. Va., Va., Ohio and Pa. Media: oil & watercolor. Entry fee \$1 for each class. Jury. Prizes: War Bonds and Stamps. Entry cards and works by Apr. 1. Parkersburg Fine Arts Center, 317 Ninth St., Parkersburg, West Va.

### Philadelphia—Jan. 25-Feb. 28

*Pennsylvania Academy of Fine Arts,  
138th Ann. of Painting & Sculpture*

Exhibition open to living American artists. Media: oil & sculpture. Jury. Purchase prizes, \$6,000; also cash prizes, medals. Entry cards by Dec. 30; works Jan. 4. Joseph T. Fraser, Jr., Sec'y, Broad & Cherry, Philadelphia, Pa.

## Where to Exhibit

### Pittsburgh—Feb. 11-Mar. 11

*Carnegie Galleries, 33rd Annual, Asso-  
ciated Artists of Pittsburgh*

Open to members only: residents of the Pittsburgh Met. area—or members who have moved from Pittsburgh. Media: oil, watercolor, sculpture, black & white, ceramics, crafts. No fee. Jury. Cash prizes \$1,200; Purchase Awards, \$1,000. Entry cards by Jan. 11; works Jan. 18, 19 or 20. Earl Crawford, Sec'y, 222 Craft Ave., 13, Pittsburgh, Pa.

### Portland—Feb. 28-Mar. 28

*Sweat Memorial Art Museum (Maine)  
60th Ann., Portland Soc. of Art*

Open to living American artists. Media: oil, watercolor, pastel. Fee \$1 for entry of one to three works. Entry cards, Feb. 6; works, Feb. 13. Bernice Breck, Sec'y, L.D.M. Sweat Memorial Art Museum, Portland, Me.

### Springfield—Feb 7-28

*Museum of Fine Arts, Springfield Art  
League Annual*

Open to members; membership \$3. All media. Jury. Cash prizes. Entry cards due Jan. 26; works, Jan. 28. Miss Helen Knox, Sec'y, 129 Sumner Ave., Springfield, Mass.

### Washington—Jan. 23-Feb. 14

*Corcoran Gallery, Washington Soc. of  
Min. Painters, Sculptors & Gravers*

Open to all living artists in U.S.A. All media. Fee: \$1 for 4 entries. Jury. No prizes. Entry cards by Jan. 15; Works, Jan. 16. Mary E. King, 1518 28th St., N.W., Washington, D. C.

### Washington—Jan. 15-Feb. 14

*Corcoran Gallery, 52nd Ann. Exhibit So-  
ciety of Washington Artists*

Open to members and residents of Dist. of Columbia, Md. and Va. Media: oil & sculpture. Fee: \$1 for non-members. Jury. Cash prize \$100; 4 medals of award. Dates for receiving works to be announced. Garnet W. Jex, 6010 20th St., N., Arlington, Va.

### Utica—Jan. 31-Mar. 2

*M.W.P.I. Institute, Munson-Williams-  
Proctor Inst. Community Arts Program*

Open to all artists within 100 miles of Utica. All media. No fee. No jury. Entry cards and works due Jan. 18. A. J. Derbyshire, 318 Genesee Street, Utica, N. Y.

### Youngstown—Jan. 1-31, '43

*Butler Art Institute, Eighth Annual  
New Year Show*

Open to residents and former residents of Ohio, Pennsylvania, Virginia and West Virginia. Media: Oil and watercolor. Entry fee \$1.00 for each class. Jury. Purchase awards and prizes of over \$700. Entry cards and works by Dec. 13. The Butler Art Institute, Youngstown, O.

## Competitions

### Mural Competition

The Museum of Fine Arts, Springfield, Mass., invites competition for a mural for its Library. Open to all artists resident in Canada, Mexico and the U. S. An oil medium is to be used; \$4,500 to be paid for mural—which amount must cover execution and installation. Contest closes May 24, '43. For circular write to Frederick B. Robinson, Dir., Museum of Fine Arts, Springfield, Mass.

Note: Should winner be serving in Armed Forces, arrangements will be made for the execution of the mural after his release from such duties.

### Design Competition

"Store Fronts of Tomorrow" is the theme of a competition sponsored by The Kawneer Company, Niles, Mich., and conducted by *The New Pencil Points*. Open to architects, designers, draftsmen, engineers and students. Cash prizes will be awarded for design for a group of five stores in terms of "after the war" knowledge and conditions. No fee. Jury. First prize, \$1,000; Second, \$500; Third, \$250; and five Honorable Mentions of \$100 each. Closing date, Jan. 4, 1943. For details write to Wm. Lessace, New Pencil Points-Kawneer 1943 Competition, 330 W. 42 St., New York City.

### Higgins Award

The 14th Annual Higgins Memorial Awards—the Drawing Ink Section of National Scholastic Awards—are open to students of Junior, Senior, Technical and Vocational High Schools in the U. S. and Canada. Media: drawings inks. Prizes include scholarships, cash, honorable mentions and gifts. All works must be accompanied by entrance slip. Closing date, March 25, '43. For circular of complete information write Higgins Ink Co., Inc., 271 Ninth St., Brooklyn, New York.

### Photographic Competition

To help record the wartime work of the American Red Cross a national photographic competition is being conducted throughout October, November and December. Prizes total \$5,125 in War Bonds. Open to amateur and professional photographers. For instructions write to Red Cross Nat'l Photo Awards, 598 Madison Avenue, New York City.

### Soap Sculpture

The 19th Annual Contest for small sculpture in white soap has been announced by the National Soap Sculpture Comm., 80 East 11th St., New York. Procter & Gamble prizes totaling \$1,120 will be awarded in three classes: advanced amateur, senior and junior, with special group and reproduction prizes. Jury. Contest closes May 15, '43. For entry blank write to the Committee at address given.



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This binder is made by the Barrett Bindery Company, 1330 West Monroe Street, Chicago, Illinois. This company makes other types of binders which are suitable for artists' use. A copy of their complete catalog may be had by addressing the company.

### PRISMACOLOR PENCILS

The Eagle Pencil Company, of 703 East 13th Street, New York, has recently issued a little folder showing thirty-six colors of Prismacolor Pencils, including silver and gold. Attention is particularly called to the ability of these pencils to take white or colored tempera for reverse lettering over almost all colors, as a virtue of this colored pencil. Not only will a copy of the folder be sent on request but also one pencil in any color desired will be supplied free on request.

### COLORED DRAWING INKS

Justrite Drawing Ink has been developed by the Louis Melind Company of 362 West Chicago Avenue, Chicago, Illinois. These inks are made in twenty colors. It is stated that the India black and white are thoroughly opaque. It is claimed that the ink flows freely, does not cake in the bottle, on the pen or on the brush. Complete information about the inks and a sample in any color will be sent upon request to any artist writing on his professional stationery or to teachers writing on their school stationery.

### SCULPTURE AND MODELING MATERIALS

A very useful catalog containing descriptions, illustrations and prices of practically everything necessary for modeling and sculpturing has recently been issued by the Stewart Clay Company, 648 East 16th Street, New York. Teachers, dealers and users of such materials will find this catalog most useful in their files.

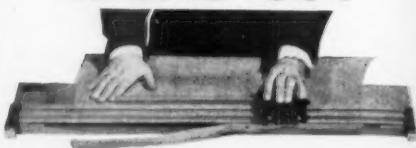
### CORRECTION

E. Modrakowska, the author of the article, "Pastels, their Preparation and Preservation" in the October 1942 issue of AMERICAN ARTIST, was incorrectly presented as M. Modrakowska. We very much regret the error.

Editors

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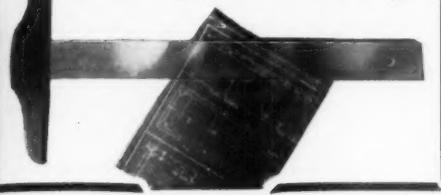
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"Ideal-Cut," a new and improved type of trimming and cutting machine pictured above is now available in several sizes. The new machine has special features which make it different from the average "drop-knife" cutting outfit generally in use. First, there are no dangerous knives. Instead, the cutting action is accomplished by an old razor blade inserted in a wood block and pulled across the board in a beveled channel. It is inexpensive to maintain, as there are no sharpening or replacement costs. And, in addition, it is claimed to be extremely precise, since it has an adjustable guide which automatically regulates margins and makes for clean, rectilinear cutting.

"Ideal-Cut" is capable of cutting through leather, cloth, cardboard, and other materials as well as through all types and thicknesses of paper including mat paper. It is made of sturdy, light-weight wood and may be set up on any flat surface and stored in any handy corner. A. I. Friedman Company, 43 West 47th Street, New York City, are the distributors, and will send on request an attractive folder telling all about "Ideal-Cut".

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A little catalog of a collection of extremely attractive greeting cards has been received. The designs on these cards are by such well-known artists as Gordon Grant, Lawrence Beal Smith, Thomas Benton, S. L. Margolies, Grant Wood and others. The cards are available either with your name imprinted on them or plain. The catalog will be sent on request to AMERICAN ARTIST.

### RAINBOW COLORED PENCILS

The Eberhard Faber Company has just issued a Color Chart and descriptive folder on their Rainbow Colored Pencils. It is stated that their true pigment colors provide all the beauty and brilliance found in an oil painting, while the thick leads afford a wide range of colors that will blend in perfect harmony. The leads are tested for strength and checked by a "color register" which insures true coloring qualities without any "off colors." These pencils can be used on drawing papers, illustration board or tracing cloth. Rainbow Colors are available in forty-eight colors either in assortment boxes ranging from seven to forty-eight or in individual colors. A copy of the Color Chart and a sample pencil will be sent free to anyone requesting it direct from the company.

### HOW TO USE WATERCOLORS

The American Artists Color Works, 5601 First Avenue, Brooklyn, New York, has issued a concise folder of particular value to the novice in watercolors, telling how to make a watercolor painting with Sargent watercolors. This little folder and information on their Sargent products may be secured by writing to the company.

### ENGINEERS WEEKLY CALENDAR

A calendar of fifty-two weekly sheets with Jumbo size dates is being issued by Frederick Post & Company, Box 303, Chicago Heights, Illinois. The over-all size is 15 1/4 x 24 1/2 inches. In addition to the dates each sheet carries an interesting illustration. So long as the supply lasts these calendars may be received on application.

### PRANG TEMPERA

The American Crayon Company, 1706 Hayes Avenue, Sandusky, Ohio, has recently issued a little folder showing the complete line of Prang Tempera Colors. It is stated that these colors offer the following advantages: They dry in five minutes; mixed colors can be kept and used from day to day, and will not dry out in the jar; they are ground finely enough to use with pen as well as brush, and have complete covering capacity—every color is opaque.

These colors are supplied either in single jars or in sets. The cardboard sets are put up with either six studio size jars or twelve studio size jars. The wood box sets contain sixteen 2-oz. jars or sixteen 1-oz. jars, as desired. Further information may be secured by addressing the company.

### ARTISTS' PAPERS

The Morilla Company, 32 Cooper Square, New York, has recently issued its catalog No. 9 in which are listed practically all types of papers and boards used by artists.

In addition to this complete line of papers the catalog also contains illustrations and information about other materials used by artists including inks, oil colors, watercolors, modeling tools, palettes, easels, etc. A copy of the catalog will be sent on request to the company.

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J.S.N.R.

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### HOW TO DRAW CHILDREN

By Priscilla Pointer  
STUDIO \$1.00

Priscilla Pointer says in this book, "anyone who wishes to be able to draw children must like children." That she understands the meaning of this statement herself is obvious from her own charming drawings. She tells how she achieves her success, simply and without technicalities, and those who wish to learn the secret of making children's portraits may follow her step by step from dimpled babies to children in their 'teens.

### FAIR IS OUR LAND

Edited by Samuel Chamberlain  
HASTINGS HOUSE \$5.00

A book of about 375 brilliant etchings and photographs designed to present the picture of a peaceful America. Edited by Samuel Chamberlain, the book is as beautiful as the admirers of this noted American artist would expect it to be. Some of Chamberlain's own etchings and photographs are included.

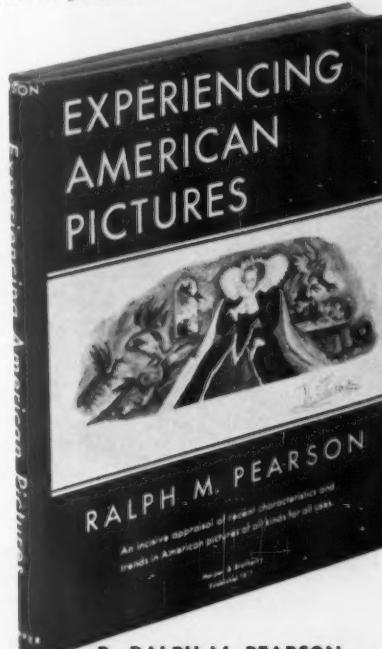
### NEW FOSTER BOOKS

Walter T. Foster, well-known author of the extensive series of \$1.00 textbooks, has just issued two more: *Female Fashion* and *Children*.

Continued on page 40

## Naturalistic or Modern Art—WHICH WILL ENDURE?

A startlingly frank and courageous appraisal of the quality and direction of contemporary American art . . . with conclusions certain to challenge and inspire new appreciation in everyone who uses, studies, makes, or looks at pictures.



By RALPH M. PEARSON  
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#### Making A Water Color. By George Pearse Ennis

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## BOOKS

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With a foreword by Boris Karloff  
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Everybody who reads *The New Yorker* is familiar with the drawings of Charles Addams. Here is his work to date in a single volume, and an impressive collection it makes. Mr. Addams is at his best in his dealings with the macabre. Cannibals, snakes, hangman's nooses, and lethal doses are grist to his mill.

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WORLD PUBLISHING \$2.49

A new edition of a favorite classic. Rendered into English verse by Edward Fitzgerald and illustrated (in color) by Hamzeh Abd-Ullah Kar.

## Where Artists Dine



## THE WAR WILL END (From page 19)

trust, will be a fountainhead of inspiration and direction. We believe it will be of the sort to guide the teacher in her immediate tasks, as well as long range thinking and planning. The new section will make its appearance in January.

### Art-in-War Department

The appointment of Matlack Price as Art-in-War Editor is the second step recently made to enlarge the service of *AMERICAN ARTIST* during the coming year.

In his department Mr. Price will keep readers in touch with artists' opportunities in the war effort. He will tell them what is going on and how they can apply their skills on the home front. He will be especially helpful in the poster field where the artist is now indispensable. Poster competitions will be announced and their results criticised. Mr. Price will also contribute constructive articles, such as *Lettering in Posters* in this December issue. He will give specific instruction that will be valuable to teachers in the present emergency.

Mr. Price also will have a lot to say about the opportunities of the post-war world in which artists and designers will play a significant part and for which they should now be preparing.

These new plans will not alter the familiar character of *AMERICAN ARTIST* except to enlarge and extend it. More pages will be added so that new features will not crowd the space customarily given to demonstrations of the creative processes of painters, sculptors, illustrators and others in the graphic arts. That has always been our basic policy and we shall continue with it. The type of features our readers have especially liked in the past will dominate the magazine in 1943.

Since Pearl Harbor the circulation of *AMERICAN ARTIST* has been increased 25%. That in itself is an indication that art can serve in war as in peace. We will strive during the coming months to make that service more widespread and effective.

### ART IN THE WESTERN WORLD

By David M. Robb and J. J. Garrison  
HARPER & BROTHERS \$5.00

*Art in the Western World*, first published in 1935, has come to be highly regarded as an introduction to the history and appreciation of art. This new edition is a major improvement over the old edition. While the general plan of the book remains the same; that is a topical treatment of architecture, sculpture and painting, the text has been completely revised. Numerous new illustrations have been added, and new and larger pictures have been substituted for those needing greater detail.

A new section in the minor or decorative arts includes metal work, ivory carving, enamels, textiles, furniture, printing, jewelry, ceramics and modern design for machine production.

### MODERN INTERIORS

By Emily Genauer  
WORLD PUBLISHING \$1.69

Gathered from various sources, this book presents what has been developed recently in modern decoration. The author, who has been editor of the Fine and Decorative Arts Section of the New York *World-Telegram* for seven years, has, during this period, visited nearly all major exhibitions in this field and has thus had an unusual opportunity for the collection of her material.

## WAR POSTERS

(From page 11)

every acid test as to idea, implication and public reaction. He must fly out of his studio on a magic carpet of objective imagination and see his poster in the crowded, busy market-place. Above all he must try to imagine himself as at least a hundred totally different types of people who are to look at his poster after it has been accepted, reproduced and sent out to do its incalculably important part in helping to win this war.

Then he may sit down and begin to draw it.

### More about the NATIONAL WAR POSTER CONTEST

*The following Release from the Museum of Modern Art Contains Interesting Statistical Information Regarding the National War Poster Contest*

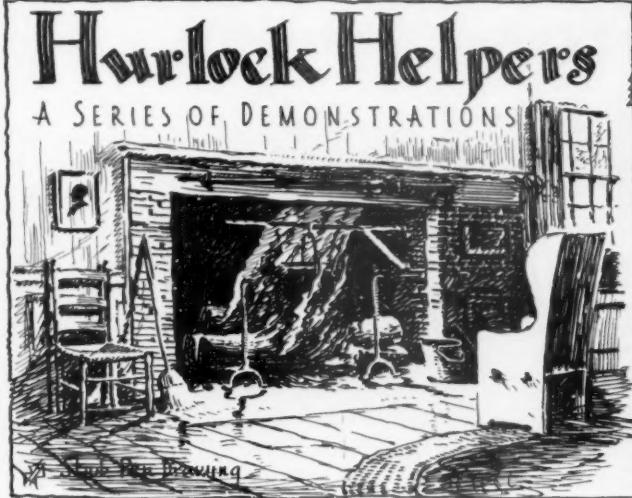
The greatest number of posters—667—received from any one locality came from New York City. In addition, artists living in the State of New York outside New York City sent in 218 posters, so that a grand total of 885 was received from New York State. California was second with 176 entries; Pennsylvania third with 135; Illinois fourth with 133; and Massachusetts fifth with 107. The remaining thirty-eight states sent in the following numbers of entries: Connecticut 88; New Jersey 83; Ohio 66; Texas 41; Washington, D. C. 40; Michigan 34; Missouri 31; New Mexico 29; Colorado and Wisconsin 25 each; Indiana 22; Florida 20; Virginia 18; Louisiana 17; Alabama and Georgia 14 each; Rhode Island 12; Montana 11; Iowa and Kentucky 10 each; Maryland and Washington 9 each; Tennessee 8; Mississippi, New Hampshire, North Carolina and West Virginia 7 each; Nebraska 6; Arizona, Oklahoma, Oregon and Vermont 5 each; Delaware and Minnesota 4 each; Maine and South Dakota 3 each; Kansas 2; and 1 each from North Dakota, Wyoming and Honolulu.

The artists who entered the Competition represent a cross section of the country. Thirty-seven posters came from soldiers, three from sailors, while one man in the Air Force and one in the Coast Guard each submitted a poster.

All of the nine prize-winning posters will be reproduced in quantity for distribution throughout the country by the Office of Civilian Defense. Business firms and other organizations may subscribe for any number of these posters or, by applying to National War Poster Competition, Artists For Victory, 101 Park Avenue, may take over the reproduction and distribution of any of the other posters received in the Competition. Posters are also being offered for reproduction and distribution to the Treasury Department, the War Production Board, and the Office of War Information, which endorsed the Competition.

The jury for the Competition were:

John Taylor Arms, Board Member, Artists for Victory, Inc.; Walter Baerman, Section of Volunteer Talents, Office of Civilian Defense; Francis H. Brennan, Chief of Graphics Division, Office of War Information (formerly art director of *Fortune*); Charles T. Coiner, art director, N. W. Ayer & Son, Graphics Consultant, Office of Emergency Management; Stuart Davis, artist; James T. Soby, director, Armed Services Program, Museum of Modern Art; Rex Stout, Board Member, Council for Democracy; Monroe Wheeler, Director of Exhibitions and Publications, Museum of Modern Art.



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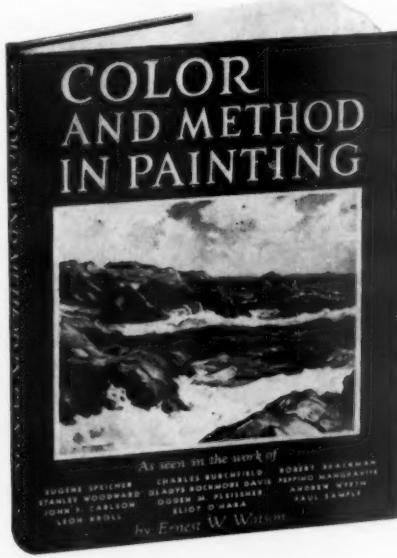
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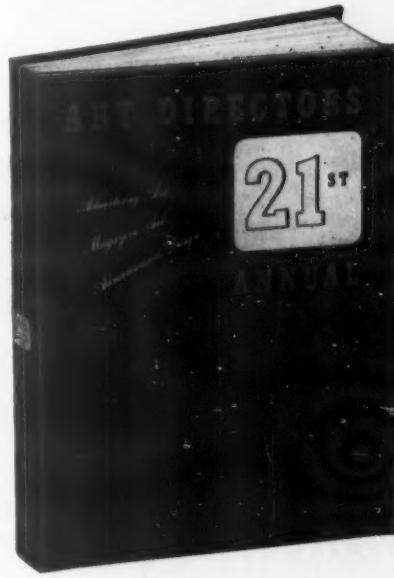
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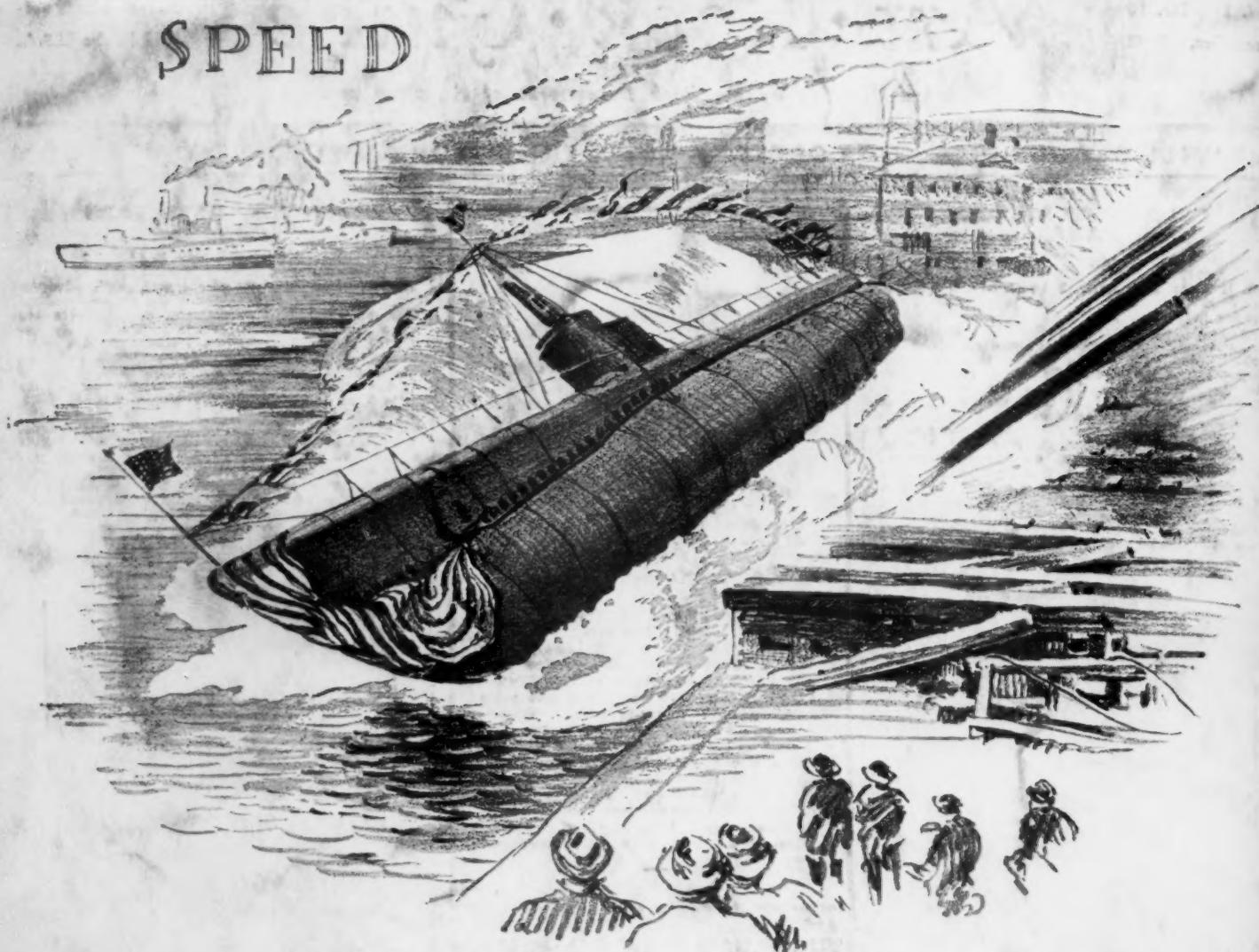
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